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Why ask for the moon
When we have the stars?



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ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
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HENRY YATES THOMPSON

* * * *

CONSISTING OF EIGHTY-TWO PLATES ILLUSTRATING
SIXTEEN MSS. OF ENGLISH ORIGIN FROM THE
XIITH TO THE XVTH CENTURIES



LONDON: PRINTED AT THE CHISWICK PRESS

1914

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PREFACE

IN the year 1902 I printed for private circulation an account of ten English MSS., dating from 1150 to 1450, being the substance of a lecture which I had recently delivered at Cambridge in the capacity of Sandars Reader to the University. Since then the number of my English MSS. has increased, and in the present volume, the fourth of this series of Illustrations, I print facsimiles from sixteen MSS. of English origin, which now form not the least important part of my "Hundred Manuscripts."

Of these sixteen volumes, three belong to the twelfth century, four to the thirteenth, five to the fourteenth, and four to the fifteenth century. Unhappily I have still no example of the exquisite art of the Irish school of miniaturists who flourished in the melancholy island during the eighth, ninth, and tenth centuries. To see the Book of Kells, the Gospels of St. Chad, and the Lindisfarne Gospels, the curious must go to Trinity College, Dublin, Lichfield Cathedral, and the British Museum, or else content themselves with excellent coloured reproductions of some of the choicest pages, published by the late Miss Marianne Stokes and Sir George Warner. Nor, again, have I anything in the way of the early English art of the Winchester school to vie with the Benedictional of Æthelwold, so beautifully facsimiled by the late Duke of

Devonshire for the Roxburghe Club, or the Grimbald Gospels at the British Museum. To the finer specimens of the work of the remote centuries in Ireland and England collectors of the present day may not aspire. For the art of the three centuries from 1150 to 1450 excellent examples will be found in the present volume, and, even though uncoloured, the collotypes may safely be left to speak for themselves.

It is worth notice that of the sixteen MSS. here dealt with, the first nine, dating from 1150 to 1300, were produced in or for monasteries or religious houses, amongst others for St. Swithin's at Winchester, the Cathedral of Durham, Waltham Abbey, several monasteries in East Anglia, two in Canterbury, and the Hospital of St. Sepulchre at Preston-in-Holderness, Yorkshire; while the other seven, dating from 1300 to 1450, were presumably written for private individuals. I suppose that, in England at all events, the private library scarcely existed before the end of the thirteenth century, after which date the monasterial Scriptoria were probably to some extent employed by or for private people, especially in the case of very sumptuous volumes. The decline in English miniature art after 1450 was rapid and complete. This has been ascribed by some to the Wars of the Roses (1455 to 1485), by others to the competition of French and Flemish artists, consequent on the occupation by the English kings of a large part of France, and especially of Paris (1420 to 1436). Probably both causes contributed to the result. The French style became more attractive to English grandees, such as John Talbot and the Duke of Bedford, than the English, and if any fine English illumination was executed after 1450, as in the case of the Wingfield Horae (see Plates LXXV to LXXXII), it is noticeable that the artist has worked in the style and spirit of some

French or Flemish model instead of following and developing any purely English examples.

It is interesting to observe that in the sixteen volumes here dealt with only three, and those oddly enough the earliest in date, are secular works, the other thirteen being Psalters, Missals, etc. The gradual growth of the landscape should also be noted, from the spirited early efforts of the artist in the Vision of the Shepherds in the Psalter of John of Gaunt (c. 1360), to the more realistic productions found in the Horae of "Elizabeth ye Quene" (c. 1410), and in the Wingfield Horae (c. 1450).

H. Y. T.

19 PORTMAN SQUARE, LONDON.

1 *April* 1914.

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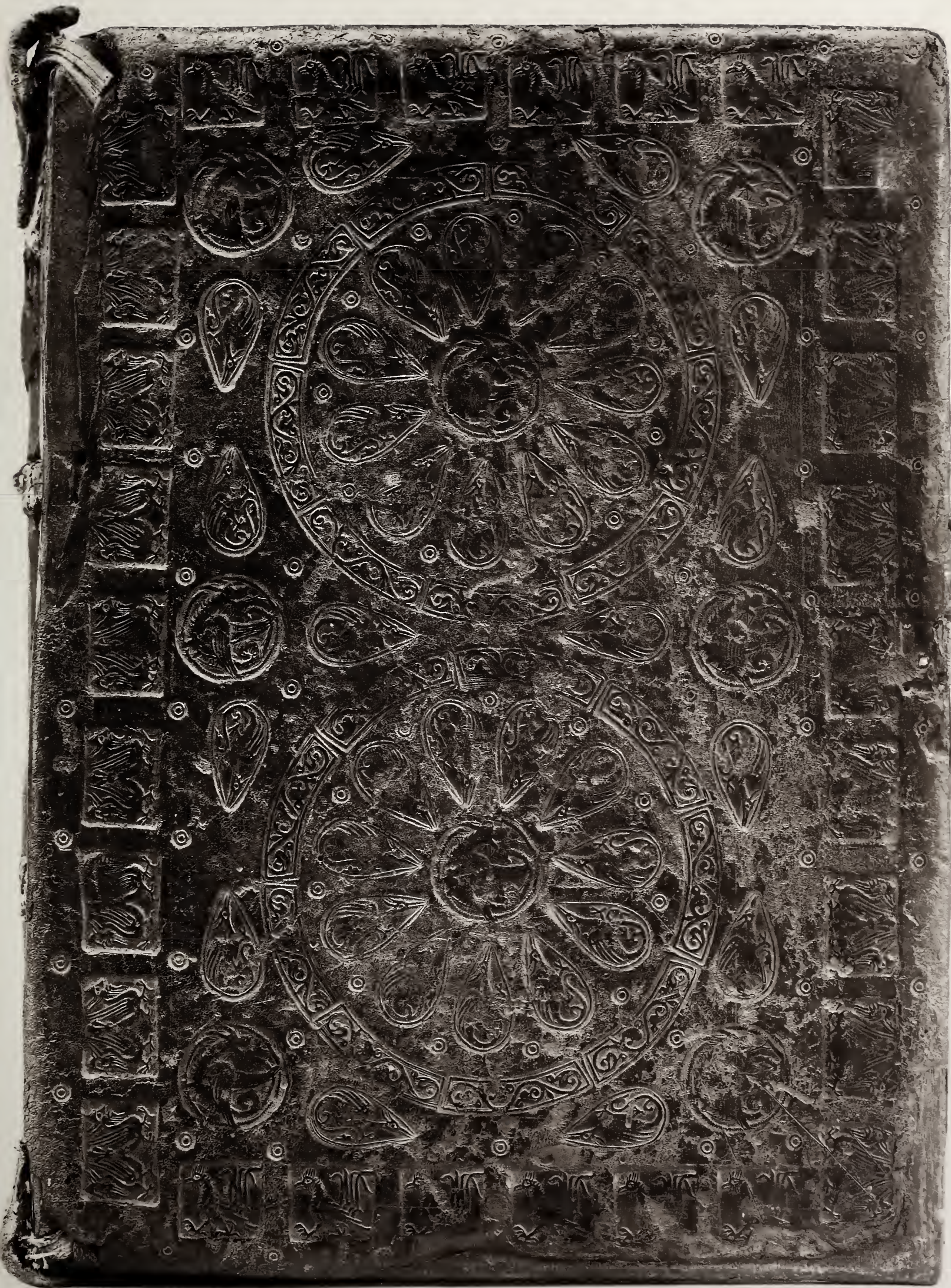
MANUSCRIPT No. 51 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

HEGESIPPUS HISTORIA DE EXCIDIO JUDEORUM
ETC.

THIS is a work of uncertain date and uncertain authorship on the Jewish War and the Destruction of Jerusalem by the Romans, the name of Hegesippus having been by some supposed to be a corruption of Josephus, of part of whose history it is an abridgement. It had considerable popularity in the Middle Ages, and was printed several times in the sixteenth century. We are here concerned only with the script and the binding.

PLATES I, II, and III. The writing is regular and very legible, with occasional capitals of a tasteful character, of which the letter S at the beginning of the second book is a good example. The volume, however, contains no miniatures and would not hold its place in my library were it not for the binding, which is contemporary, and one of the very few which have come down to us. If it is sometimes a cause of astonishment that a book should last nearly 800 years, it is clearly far more remarkable that a binding should defy the centuries. In all my hundred manuscripts I doubt if there are six original bindings, and yet here, in one of the oldest of them all, we have the original stamped leather, with its circular medallions, its undulating sprays of foliage, its wiverns, its cockatrices with united tails terminating in a palmated leaf, its lions, peacocks, and fighting battle-axe men, almost as fresh as when first stamped on the leather. Three of these Winchester bindings, and only three, are known to exist, recognizable by the stamps, which are some of them common to all three. Of the others the Winchester Domesday Book belongs to the Society of Antiquaries, and the Cartulary of St. Swithin is at the British Museum; but in some respects this is the best preserved, and for this reason, and because

it is the earliest in date, I have placed it at the beginning of the present volume. The handwriting, the painted capitals, and above all the binding, call up a pleasant picture of what the monks of St. Swithin were working at in their quiet carrels at Winchester during the troubled reign of King Stephen. The MS. has belonged in recent years to two noted bibliophiles, Sir Thomas Phillips, perhaps the most ravenous book-collector of any age, and William Morris of Kelmscott fame.





succincti armis ac si in bellum pderet.
sed ora inestis & dolentibus similes psequ-
bantur. Reliqua manu psequerebat omnia
tu solito & cultu assueti. comitantibus
pariter ducibus & centurionibus. Quingē-
ti etiam seruorum & libertorum regie do-
mus aspgebant aromata ut suauis odo-
re tota flagraret una. Lectum filii regis
& propinquorum uis maxima circumfun-
debat. Sepultus ē in herodio ut ipse
mandauit quod aberat ducentis sta-
diis ab eo loco in quo finem uitę inue-
nit. Magno obsequio p tantū spacium de-
ductus uniuersorum. s. non omnium pari
affectu. Verus enim officium nō uotum
extorserat. dolor intra se saltem libe-
ram habebat sententiam. hunc finem
habuit herodes. *Explicit liber primus
hystorie egesippii de exilio iudeorum.*

Liber secundus Incipit.

Sepulchro herode. libera ut
indefunctos solent iudi-
cia populi depmebant.
grauem fuisse illum &
intolerabilem sibi. Iniusta impia in-
ciues exercuisse tyrannum nō regem
suorum. parricidam domesticum. expi-
latozem publicum. nemini quicquam de
reliquisse. tributis exhausta omnia.
locupletatos alienigenas. iudeos exi-
natos. qui templo hostem induxe-
rit. scā omnia sacrilegio contamina-
rit. Beatos quod defecissent. cum tormen-
ta uiuentibus nō deessent. Plura malorum
in iudeā post depulsam captiuitatē

in paucis annis sub herodis impio
ptulisse. quoniam in ipsa captiuitate sub
hoste barbaro sustinuerit. cum sibi ba-
byloniorum reges impitarent. Sub
illis tolerabiliora exilia quam sub hero-
de domesticum domicilium. Ab illis
ad sua remissos. ab hoc fugatos. Immi-
torem dario. artaxerxe superbiorē.
medis rapaciorē. spasse finem malo-
rum. ut sibi exire liceret exilio. si diē
clauderet. Sed accessisse adseruitutis
miseriam archelaū spontaneum suc-
cessorem. qui & herodem referret. & no-
ua adderet. Miserum hoc in regnis ēē
quod dominus eligeret. miserius quod inuitis i-
poneret. Solatium seruitutis uideri
si ipsi sibi dominum eligant. eo quod fiat benignior
si deferat impium superbior si usur-
pet. Longe itaque archelaum herode
intolerabiliorē futurū cum iste assu-
pserit regnum. ille accepit. Ea nō solū
crebro in iudeā conferebant. uerum
etiam romē assistenti archelao poran-
tibus accusatoribus inos obiecta apud ce-
sarem senatūque. ubi de regno archelai
confirmando abrogandoque diu certa-
tum. Denique cum in templo apollinis
quod cesar condiderat. multisque ornatibus
uenustatē locus ēēt. cognitionem dat.
salome filiā antipatri illa quę supra dya-
mus. & multa alia dicendi ualidius pse-
quebat. Mirari se quod archelaus quasi
petendum a cesare regnum pretendere
cum usurpatione temeraria iam dudū
intra iudeā in consulto cesare regem

MANUSCRIPT NO. LXXXIV (CATALOGUE, H.Y.T. MSS.

THIRD SERIES)

THE LIFE AND MIRACLES OF ST. CUTHBERT

NOT long after the *Hegesippus* was written at Winchester, the monks of Durham were engaged (about 1180) upon this *Life of Cuthbert*, who had died on Farne Island in 687. The Venerable Bede, the author of this life, flourished in the early part of the eighth century, and probably wrote the life within twenty-five years of the death of Cuthbert, which shows how short a time was requisite to turn miracles into history. When this manuscript was illustrated with its forty-five pictured pages, three centuries had elapsed, and the Cuthbert miracles were accepted with as complete confidence as those of the Bible itself. I will now shortly describe the forty-eight facsimiled pages.

PLATE IV, f. 1b. The frontispiece of the volume shows us a careful and accurate painting of an English bishop of the twelfth century. On his head a white mitre with gold edging, his right hand blessing, his left holding his pastoral staff; alb, stole and green dalmatic carefully discriminated, and the deep blue chasuble hanging in graceful folds, like a poncho, from the shoulders of the holy man. A Benedictine monk, probably representing the author, clasps the saint's right foot, and kisses it fervently on the instep. The background of the figures is of gold, with a broad border round it of a vivid red, with a further narrow frame of gold and green.

F. 2. A young tonsured clerk, writing at a desk, represents probably the writer of the MS. in the Durham Monastery. Conventual buildings form the background.

Ff. 2b and 3. Here begins the dedication to Bishop Eadfrid and the monks of Lindisfarne. Note the fine capital D and the excellent handwriting.

PLATE V, ff. 10b and 11. The child Cuthbert, by his prayer, saves some ships off Tynemouth. Note the River Tyne and the shells on the beach, the despair of the sailors, and the two praying monks in the Tynemouth Monastery.

F. 7b. The opening chapter shows a fine letter P in the style of the period, and extending the whole length of the page.

F. 14. Cuthbert, having had a marvellous vision, determined to become a monk. When he saw it he was tending sheep on the mountain. He at once set off for Melrose Abbey, and being very hungry entered a shepherd's hut and knelt down in prayer. As he was singing a hymn his white horse pulled down a piece of the thatch, and with it came down some hot bread and meat wrapped in a linen cloth.

PLATE VI, f. 16. Arrived at old Melrose Abbey, and his horse and spear given to a lay brother, the young shepherd is cordially greeted by Prior Boisil, who exclaims, "Behold a servant of the Lord."

Ff. 17b and 18. Appointed guest-master at Ripon, Cuthbert entertains an angel unawares, who, however, does not eat the breakfast prepared for him. When he has departed, and the guest-master returns to the refectory, he finds three beautiful loaves evidently sent from Paradise. In these pictures the central background is always of burnished gold, the outer border being sometimes red and sometimes blue.

F. 21. Prior Boisil on his deathbed foretells Cuthbert's future great career, and advises him to read the Gospel of St. John. They read it together, and seven days later the Prior dies.

PLATE VII, f. 22b. Cuthbert, dressed as a monk, preaches to a number of laymen and women. Notice the crutch stick which he always carries now when travelling.

F. 24. Cuthbert, on a visit to the Abbess of Coldingham, is watched at night going out secretly and spending the time till morning up to his neck in the sea. When he returns to the shore, otters come and dry his feet with their fur. Curious that so good an artist did not observe that the surface of the sea is level.

F. 26. Cuthbert, with two brethren, sails to the land of the Picts.

F. 26b. On another journey Cuthbert shows the two attendants a fish that has been provided in answer to his prayers.

PLATE VIII, f. 28b. Cuthbert never seems to attend to the provend. On this occasion an eagle provides a good sized fish.

By the Saint's order his servant gives the head of the fish to the eagle.

F. 30. The Saint puts to flight a demon who has tried to set fire to a house or church.

F. 31b. Here a house is really on fire. The Saint puts it out by his prayer.

F. 33b. Hildmaer, a prefect of King Ecgfrid, stands by the side of his sick wife. The Saint blesses and cures her. The scene is gracefully arranged. The lady displays a brown shoe with a pattern of white spots.

PLATE IX, f. 35b. Cuthbert lecturing at Lindisfarne. The gold background in this picture differs from the rest in having a pattern of dots and lines on the burnished gold.

F. 39. This picture marks a new epoch in the Saint's life. He is building a hermitage for himself on one of the desolate Farne islands assisted by an angel. He also drives away a demon.

F. 41. He leans on his spade watching the water which he has found under the floor of his cell. Both the Saint and his man have wooden spades tipped heavily with iron, and with the blade on only one side of the handle, as I have seen them used for cutting turf in Ireland.

F. 42b. He stands at the door of his hermitage and admonishes some birds not to interfere with the grain that his boy is sowing.

PLATE X, f. 44. The birds at once fly away. It is in this chapter that we learn that the Saint never washed his feet or took off his shoes except at Easter. Four black crows are pecking on the roof of the hermitage; the Saint having rebuked them, one of the crows lays a piece of lard at his feet by way of *amende*.

F. 45b. On the left three monks in a boat seem to apologize to the Saint for having forgotten to bring with them a beam which he had asked for. He points to a beam which the sea has washed up and which is exactly what he wants.

F. 47. He admonishes five laymen who have come to see him in a boat from the mainland and get his blessing.

F. 48b. The Abbess Elfild in black cloak and brown shoes seated on the left. A monk in gray and a girl in white tie Cuthbert's green girdle round her head to cure her of some malady.

PLATE XI, f. 50b. The same Abbess Elfid meets Cuthbert on an island near the mouth of the River Coquet, prostrates herself, and asks him how long her brother Ecgfrid will reign over the Angles.

F. 51. Ecgfrid himself visits the hermitage and, clasping the Saint's left hand, exhorts him to accept the Bishopric of Lindisfarne to which he has been elected. The young man behind the king is probably Alfred who succeeded him.

F. 53b. Three monks try and persuade him. He is evidently inclined to say "Nolo episcopari." Finally, however, he accepts it.

F. 54. Here the Saint blesses a bowl of water, a spoonful of which is administered to a sick man and cures him.

PLATE XII, f. 55b. Cuthbert, mitred and carrying his crozier, prophesies evil to Carlisle, addressing the Abbess and Queen. The scene occurs while he is on a visit to the Queen, and is being shown the famous Roman fountain at Carlisle, which is represented in the lower part of the picture as it issues from a red well-head.

F. 58b. A monk sent by Cuthbert sprinkles with holy water the wife of a Count, who sits up in bed with hands clasped in prayer. He has a sprinkler in one hand and a small pail in the other.

F. 60. Cuthbert anoints with oil the eyes of a girl in a white dress. In his left hand he holds the oil-vessel.

F. 61. A Bishop places consecrated bread in a sick man's mouth. This and the last two pictures are graceful representations of hospital life before surgery was known.

PLATE XIII, f. 62b. The Bishop, in red cope and green dalmatic, blesses and cures a child sick of the plague.

Ff. 63b and 64. On the left-hand page a man clad in white falls from a conventional tree. On the right in another picture the Saint, dining with the Abbess Elfid, suddenly drops his knife. It was the moment of the accident, and he had seen in a vision the soul of the unfortunate man, a servant of the convent, received into Heaven.

F. 66. A youth in green holds a bowl of water; the Saint turns it into wine. The Abbess Verca (her nunnery was near the mouth of the Tyne) looks on, as does a tonsured individual in a red cloak and blue tunic.

PLATE XIV, f. 71b. The Saint in a boat seems to be persuading three monks to embark with him.

F. 73. Two monks in white attend the dying Saint. Two angels with beautiful wings of many colours carry his soul to Heaven.

F. 74b. On Farne Island, where the Saint died, two men, not tonsured, show the two torches announcing his death. On the rock of Lindisfarne a monk sits waving a similar torch. Another walks away in sorrow.

F. 77. Three monks, eleven years after Cuthbert's death, examine his coffin, and see with amazement no sign of decay.

PLATE XV, f. 79. A man with a crutch kneels at Cuthbert's tomb. A monk sits beside it with a book.

F. 80. A young man, suffering from "what the Greeks call paralysis in the foot," is cured by one of the Saint's shoes.

F. 83. Cure of the paralytic Bethwegen, who lay beside the Saint's coffin, and was cured by the hand of Cuthbert miraculously put out from under the coffin lid.

F. 84b. A Benedictine touches with one of St. Cuthbert's hairs the eye of a man named Thruired.

I must not close this notice without a reference to the beautiful volume edited by W. Forbes-Leith, S. J., and printed at Edinburgh for private circulation in 1888, in which facsimiles in colour, very well executed, are given of all the miniatures, and an excellent account of the manuscript is appended.





2



scō ac beatissimo
patri eadfrido epō.
s: & omni congre-
gationi fratrum
qui in lindisfar-
nensi insula xpō
deserunt. beda
fidelis vtr̄ gseruus
salutem. Quia
iussistis dilectissimi ut libro quem de vita
beate memorie patris nri cuthberti vtr̄ roga-
tu composui. p̄facionem aliquam in fronte
iuxta morem p̄figerem. p̄ quam legentib;
uniūsis & vtr̄e uoluntatis desidiū. & obedi-
onis nre parit̄ ascensio fracta claresceret.
placuit in capite p̄facionis & uob̄ qui nostis
ad memoriam reuocare. & eis qui ignorant
h̄ forte legentib; notum facere. quia nec sū
certissima exquisitōne rerum gestar̄ aliqd̄
de tanto uiro scribere. nec tandem ea que sēp̄
seram sine subali exāminatione testium in

dubiorum passim tr̄scribenda quibdam da-
re p̄sumpsisse quin potius p̄mo diligent̄ ex-
dium p̄gressum. & in m̄m̄ gloriōsissime con-
ūlationis ac uite illius abbas qui nouant in-
uestigasse. Quorum etiam nomina in ipso li-
bro aliquocient̄ obertum cognite uitam in-
dicium apponenda iudicau. & sic demum ad
sedulas manum mittere inapio. & digesto
opusculo s̄ adhuc in sedulis retento. frequē
& reuerentissimo fr̄i nro herefrido p̄bro huc
aduertenti. & aliis qui diuulsi cū uiro dei
conūlati uitam illius optime nouerant. q̄
sc̄psi legenda atq; exēp̄e p̄stia retractan-
da. ac non nulla ad arbitrium eorum p̄ut
uidebant̄ sedulus emendau. sicut; ablatis
omnib; scrupulor; ambagib; ad purum
certam uitam indaginem simplicib; ex-
plicitam sermonib; commendare m̄branu-
lis. atq; ad uir̄e quoq; fratritatis p̄sentiam
asportare curau. q̄n̄ uir̄e auctoritatis iudi-
cio ut emendatent̄ falsa. ut p̄barent̄ uera
ēē que sc̄pta sunt. Quod cum dñō adiuuante
patrem. & coram seniorib; ac doctiorib; uir̄e

3





11



PRINCIPIVM

nobilis scribendi de uita
beati archidiaconi ieremias p
pha consecrat. qui ana
choetice pfectionis statu
glorificans ait. Bonum e
uitro cum ptrauit iugum
ab adulescentia sua se
debre solitari ⁊ tacere.

quia leuabit se sup se. Huius namq; boni dul
cedine accensus uir domini archidiaconus ab ineun
te adulescentia iugo monachice institutio
nis collum subdidit. ⁊ ubi oportunitas iuuu
arrepit etiam conuisione anachoretica no
paucis tempore solitari sedere atq; obfuaui
tatem diuine contemplationis ab humani
tate delectabat alloquit. S; ut h in maiore
etate posset. supna illum gra ad uiam iu
tatis paulatim a pmissa iu pueritiae incitauit
annis. Siquidem usq; ad octauum etatis an
num qui p infantiam pueritiae pmissis solis
pariuulor ludis ⁊ lasciuie mentē dare nolu
it. ita ut illud beati samuelis tē de ipso posset



14





18



16



21





24



26





30





39



41





51



54



cessori fuit uno eodemque tempore cum eo de corpore egredi.
itaque una atque indissimili sede perpetue beatitudi-
nis mereatur recipi.



60



61

dero. nil moratus accessit ad eam et benedi-
cit deo osculum puero. dñs q̄ admiram.
Ne metuas nec mesta sis. saluabit enim et ui-
uet infans. neq̄ ullus ultra de domo tua hac
mortalitatis peste deficiet. cuius p̄bene ue-
ritati. ipsa cum filio m̄ multo exinde tēpe
inuenti testimonium dabat.



xxiii. cap. Qualit̄ anima cuiusdam qui de
arbore cadendo mortuus ē ad celum ferri
conspexit.



64



xxiii. cap. Quom̄ xpr̄ mortalitatis mori. et
puerum marri sonum iustitiae.



66



73



77



Et in laudibus eius et in operibus eius et in virtutibus
 eius et in signis eius et in miraculis eius et in
 79



80



83



MANUSCRIPT No. CI (CATALOGUE H.Y.T. MSS.
FOURTH SERIES)

CASSIODORUS AND SENECA

THIS volume includes various works of Cassiodorus and Seneca, and was probably written, decorated and bound at Waltham Abbey. It was certainly in the Abbey Library about 1220, as is shown by the inscription in a hand of about that date, which occurs on the opening page (inside the cover), "Waltham Sanctae Crucis." The further inscription, in a fourteenth Century hand, "CXXIX al. ca." (almario Canonorum), was evidently a later pressmark of the Monastic Library.

Waltham was one of the famous English Abbeys. In it was buried King Harold, and hard by, about midway between the dates of these two inscriptions, King Edward the First erected the beautiful cross which still stands and records the

last halting place of the body of Queen Eleanor of Castille on its way from Lincolnshire to its burial in Westminster Abbey. Doubtless the manuscript remained at Waltham till the suppression of the Abbey in 1540. It then came into the possession of Sir Nicholas Bacon, who wrote his name on the fly-leaf, opposite the Abbey pressmarks, inclosing, not his well-known motto "mediocra firma," but a pentameter line, indicative of his love of retirement and philosophy: "Nicolas vive tibi et longe nomina magna fuge Bacon."

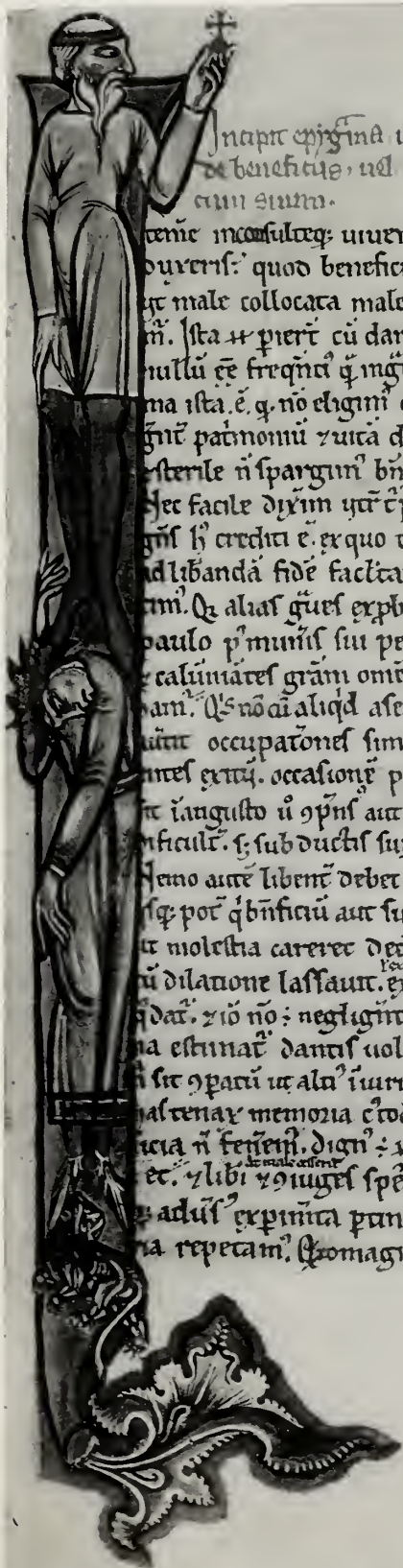
Sir Nicholas Bacon, Lord Keeper of the Great Seal under Queen Elizabeth acquired, among other spoils of the Reformation, the Manor of Redgrave in Suffolk, once the property of the Abbey of Bury St. Edmunds, of which his father had been sheep-reeve. Here he built a mansion, and for a hundred years or so the estate remained in his

Waltham Sanctae Crucis.

CXXIX al. ca.

family. About the end of the seventeenth century it was purchased from Sir Robert Bacon by Sir John Holt, Lord Chief Justice, from whom it descended to its late proprietor, Mr. George Holt Wilson of Redgrave Hall, by whom this book was sold at Sotheby's in July 1910. We have no record of the adventures of the volume from its possession by Lord Keeper Bacon to its sale by the descendant of Lord Chief Justice Holt. But the perfect preservation of the MS. as we see it now in its original monastic binding of oak boards and white kid, with its two leathern markers and a twisted thong for convenience of opening the volume where Cassiodorus ends and Seneca begins, make it reasonable to suppose that it must have been as carefully wrapped up and protected from dust during its three hundred and fifty years residence at Redgrave Hall as it had been during its previous three hundred and fifty years at Waltham Abbey.

PLATES XVI and XVII. It remains only to add that the historiated initials, which are all four in the Seneca portion of the MS. (ff. 88-104), are not very remarkable in the way of art but are interesting from a certain originality. In one Religion seems to triumph over Ignorance. In another we see Nero enthroned and Seneca in his bath, with two attendants opening the veins of his arms. Two others (not reproduced), display a wheel of fortune, and the Emperor Claudius throwing dice.



Inapit episcopus ul' episcopus libroz: lucalu amue senet.
de beneficiis, uel liberalitate ad eburnum libale in tibi
cum sumo.

teme inconsulte: uiuentiu nich' ppe modu uir optime libat
dixeris: quod beneficia nec dare scim': nec accipe. Sequit' u
ut male collocata male debeant. S quibz no redditus sero queri
m. Ita u pieri cu darent. Hec miru: inter plima maxag: uita.
nullu ee frequet q ingra ai. Idemre explibz causis yideo. p. m
ma ista. e. q. no eligim' dignos quibz tbanit. S: noia facturi dil
fuit patnomiu z uita debitoris in qrim. Semina in soli effeti
sterile n spargim' bnificia sn ullo delectu magis picim' q. dam.
Hec facile dixim' ut epi in ficiari sit an repetere bnificia. Id u
gis h' crediti e. ex quo tm recipiendu: qnt ult' refert. Non op:
ad libanda fide facitacibz s: aio. Multos expim' in grol ples fa
am. Q. alias gues expbatores exactores sum'. alias laues z quos
paulo p' munis sui peniteat. alias queruli z minima monita
e calumiares gram omie corripim'. n tm p' q. dedim' bnificia: s: cu
am. Q. no ai aliqd ase rogari suspicat: fronte abdux uultu
uit occupatones simulauit. longis finibz z de iusta n iuri
ntes extit. occasione petendi abstulit. z uariis artibz ppantes ely
te ianguito u opns aut distulit. i. timide negauit. aut pmisit s:
nificiuit. s: sub ductis sup aliis. s: malignis z uix exeuntibz ubil.
Hemo aute libent' debet qd n accepit s: exp's sit. Grat adu's eu ee
sq: pot' q bnificiu aut supbe abiecit aut inat ipegit. aut fatigat
ut molestia careret dedit. Errat siq' sperat responsuri sibi q
u dilacione lassauit. exceptone tult. Eod animo dber bnificiu
q dat. z io no: negligit dandiu. n tard qd. q. cu oi officio mag
na estimat dantis uoluntas. Q. tard fecit. diu noluit. Treuita
h sit opatu ut ala iurie q. mta descendat z illa cito s: fluat.
al tenax memoria ctodiat. qd expectat q offendit i dem bn
cia n ferent. dign: u. Scip: qde recipiendo cognauit auda
et. z libi z iugel spe se felleri tm reducamus zducim'. adeo
adul' expimta pmanet sum' ut bella uia: naufragi ma
ia repetam'. Quomags pmanet in dandis bnificiis decet.

Quis notum contentus fuit
aut leuiter rogari aut sentit.

Sibi enim quisq; debet quod
a nesciente accepit.
Sicq; nec contumeliose;

Dum obligat. Sicut adu's
illum grauit est: si quis be
neficio eius ignoscat. Hott est
A quo cardines faciat turba
ingratum. demul et oti



Incipit s. h. e. r. e. r. u. i. l. b. e. r.
moralium septuaginta. ad lucem.
P a. v. i. l. e. a.
desiderat sapientem. p. p. e. r. a. n. t. e.
cellariam diuini philosophiam.
Ingens corporeus in m. b. d. s. p. m.
facilius eni p. p. a. r. t. e. s. i. n. c. o. g. n. i. t. o.
nem totius ad ducimur. v. n. a. q.
dem quēadmodū uniuersa mundi
facies in conspectu uenit. ita phi
losophia tota nob. poss. occurrere.
simillimū mūdo spectaculum.
Profecto enī omīs mortales i. a. m.
miratōne sui rapet. relinquit hūc q.
quunc magna magnorū igno
rantia credimus. S. q. p. g. t. i. n. g. e. r. e.
h. n. p. o. t. i. c. a. n. o. b. a. b. s. t. r. e. n. d. a. q.
admodū mundi secta cer. nuntia.
Sapientis q. d. a. i. u. s. t. o. t. a. m. m. o. l. e. m.
q. u. s. a. m. p. l. e. d. i. t. Hec m. i. l. l. a. m.
velocit. obit. q. c. e. l. i. a. c. i. e. s. n. r. a.

Jobi aut. quib. prumpenda caligo est. q. d. u. s. u. l. i. n. p. x. i. m. o. d. e. h. e. s. i. g. l. a.
queq. ostendit facili p. s. u. n. t. u. n. i. u. s. i. n. d. c. a. p. a. c. i. t. y. f. a. c. i. a. g. q. e. x. i. g. i. t. y. p. h. i.
lophiā in partes n. i. n. f. r. u. s. t. a. d. i. u. i. d. a. D. i. u. i. d. i. t. i. l. l. a. m. n. g. a. d. i. t. u. t. i. l. e. z.
Nam cōprehēde q. m. a. d. m. o. d. i. m. a. x. i. m. a. i. t. a. m. i. n. i. m. e. d. i. f. f. i. c. i. l. e. e. V. e. s. c. i.
b. i. t. i. n. t. r. i. b. p. o. p. u. l. u. s. i. n. c. e. n. t. u. r. i. a. s. e. x. c. e. i. t. Q. u. o. d. i. n. m. a. i. c. u. r. f. a. c. i. l. a. g. n. o.
c. i. t. u. r. s. i. d. i. c. e. s. s. i. t. i. n. p. a. r. t. e. s. q. i. u. t. d. i. x. i. i. n. u. n. i. a. b. i. l. e. s. e. e. y. p. a. r. u. u. l. a. s. n. o. p. p.
t. e. r. I. d. e. m. a. u. c. i. n. h. a. b. y. n. u. m. a. q. d. n. u. l. l. a. d. i. u. i. s. i. o. S. u. m. i. l. e. c. o. n. f. u. s. o. e. q. c. q. d. u. i. q.
i. n. p. u. l. i. e. m. s. e. d. u. m. e. P. r. i. m. a. i. t. a. q. s. i. e. u. i. d. r. e. d. i. c. a. i. n. t. s. a. p. i. e. n. t. i. a. y. p. h. i. l. o. s. o.
p. h. i. a. q. d. i. t. s. i. c. S. a. p. i. a. p. f. e. m. b. o. n. i. m. i. t. a. l. h. u. m. a. n. e. p. h. i. l. o. s. o. p. h. i. a. s. a. p. i. e.
t. i. e. a. m. o. r. e. y. a. f. f. e. c. t. a. t. i. o. h. e. c. o. s. t. a. n. d. q. u. o. i. l. l. e. p. u. e. n. i. p. h. i. l. o. s. o. p. h. i. a. u. n. d. i. c.
t. a. s. i. c. a. p. p. a. r. e. t. I. p. s. o. e. n. i. n. o. m. i. n. e. f. a. c. i. t. Q. u. a. m. e. n. i. m. s. a. p. i. e. n. t. i. a. i. t. a. f. i. x. e. r. e.
i. d. i. c. e. n. t. d. i. u. i. n. o. r. u. m. y. h. u. m. a. n. o. r. s. c. i. e. n. t. i. a. Q. u. i. d. a. i. t. a. S. a. p. i. e. n. t. i. a. e. n. o. f.
s. e. d. u. n. n. a. y. h. u. m. a. n. a. y. b. o. n. i. c. a. l. S. u. p. u. a. c. i. a. i. n. h. u. i. d. r. a. d. i. e. d. i. o. q. i. c. a. l. e.
d. i. u. i. n. o. r. y. y. h. u. m. a. n. o. r. u. q. p. a. r. t. e. s. s. u. n. t. P. h. i. l. o. s. o. p. h. i. a. q. s. u. e. r. u. n. t. q. u. i.

22. 11. 9. 11. 1.

MANUSCRIPT No. 52. (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

THE CARROW PSALTER

ABOUT half a century later than the book last described comes the "Carrow Psalter," so called because it contains on the first page, in a hand of the fifteenth century, the following line: "Istud psalterium pertinet domui de Carehowe."

This was a Benedictine house, founded in 1146 for a Prioress and nine nuns, and in 1553 the last Prioress was still enjoying a pension of £5, which had been granted to her at the Dissolution. Its site, just outside the South, or Conisford, Gate of Norwich, is now occupied by a delightful mansion, the home of the widow of the Right Hon. James Stuart (*née* Colman), and there is no direct evidence as to the place where the MS. was written. The Kalendar and Litany, however, and its style of decoration prove that it was produced in some East Anglian monastery, and that it is the earliest of four East Anglian MSS. in my collection whose dates lie between 1245 and 1335, the best period of East Anglian art. The colouring throughout is vivid and effective, the drawing of the figures angular and rather rough. In the matter of gold no expense has been spared. Of about fifty illustrations I have selected six for reproduction.

PLATE XVIII, f. 5b. This page shows full-length figures of St. Thomas and St. James; Thomas in chasuble with book, James in blue gown with pierced sleeves and spots of gold both on his gown and on his black hat. He has his staff, book, and a white wallet, adorned with a scallop.

PLATE XIX, f. 15b. Of English saints Edmund has a page to himself, his body full of arrows, shot into him by two archers at close quarters. This plate represents Thomas of Canterbury, kneeling before the altar and his mitre falling from his head, assailed by four knights,

two of whom wound his head, while a third wounds the forearm of Edward Grim. Fitzurse may be recognized by his shield (gu. a bear arg.). All the knights wear chain armour, and the fourth, in black helmet with visor down, is drawing his sword.

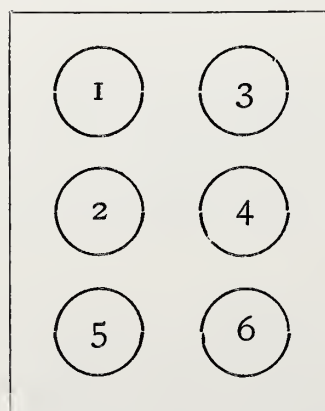
PLATE XX, f. 22b. Among a number of pictures of Old and New Testament story I select that in which an angel in red descends vertically from a cloud and gives Adam a wooden spade shod with iron and Eve a distaff. Eve has a gown of blue and Adam a blue tunic with long black stockings and sandals, no doubt the peasants' dress of the period. The spade, like that depicted in one of the St. Cuthbert pictures (Plate IX above), has only one side to its blade.

F. 23. On the page facing Adam and Eve are four scenes from the New Testament, Annunciation, etc., of a conventional character.

PLATE XXI, f. 33b. Sometimes these smaller pictures are repeated in an enlarged form. Here are two such: one of the Adoration of the Kings, one of whom points a very long finger towards the star, while in the opposite picture the infant Christ is mounted by his mother on a cylindrical altar, Joseph and Simeon standing by.

PLATE XXII, f. 41b. We now come to the most interesting of these plates. As to the last page of the Kalendar I need only remark the careful obliteration of the festival of St. Thomas of Canterbury (29 December), which was done in obedience to a general order of Henry VIII, who apparently made no objection to the picture of his assassination, as seen in Plate XIX.

F. 42. Facing the last page of the Kalendar the capital B of the Beatus contains six medallions. Their order is indicated by the appended figure. They illustrate the life of St. Olaf, a



saint popular in East Anglia, who has a good many churches dedicated to him, and appears not unfrequently on Norfolk rood-screens.

1. Olaf crowned, but otherwise nude, in bed. An angel emerging from a cloud above holds a scroll inscribed DOMINE.

2. Olaf crowned with joined hands, and a long axe over his shoulder, in a ship with one other. The prow of the ship is entering between two rocks. These rocks were between

Denmark and Norway. Olaf, hastening to Norway, was like to be

detained by them. But he prayed, and the ship split them and sailed through.

3. Olaf, on horseback with long axe, rides to right. A man in green on right wounds him in the leg with an axe. This represents the death of Olaf, who fell in battle at Sticklastad in 1030.

4. A man with raised axe stands over a nude tonsured figure who lies in front of him with severed hands and feet. Two brothers in England suspected a priest of behaving ill with their sister, whose confessor he was. They therefore cut off his hands and feet and blinded him.

5. Olaf on left with long axe, blessing the nude tonsured figure who stands before him whole with joined hands. The priest, or what was left of him, crept to a sanctuary of St. Olaf, who appeared and healed him.

6. Olaf, seated full face with long axe, blessing.

When I obtained this MS. from Lord Ashburnham, no one had discovered the connection of this page with Saint Olaf. Its discovery was one of the many similar achievements of the Provost of King's College, to whom manuscript lovers owe so much.

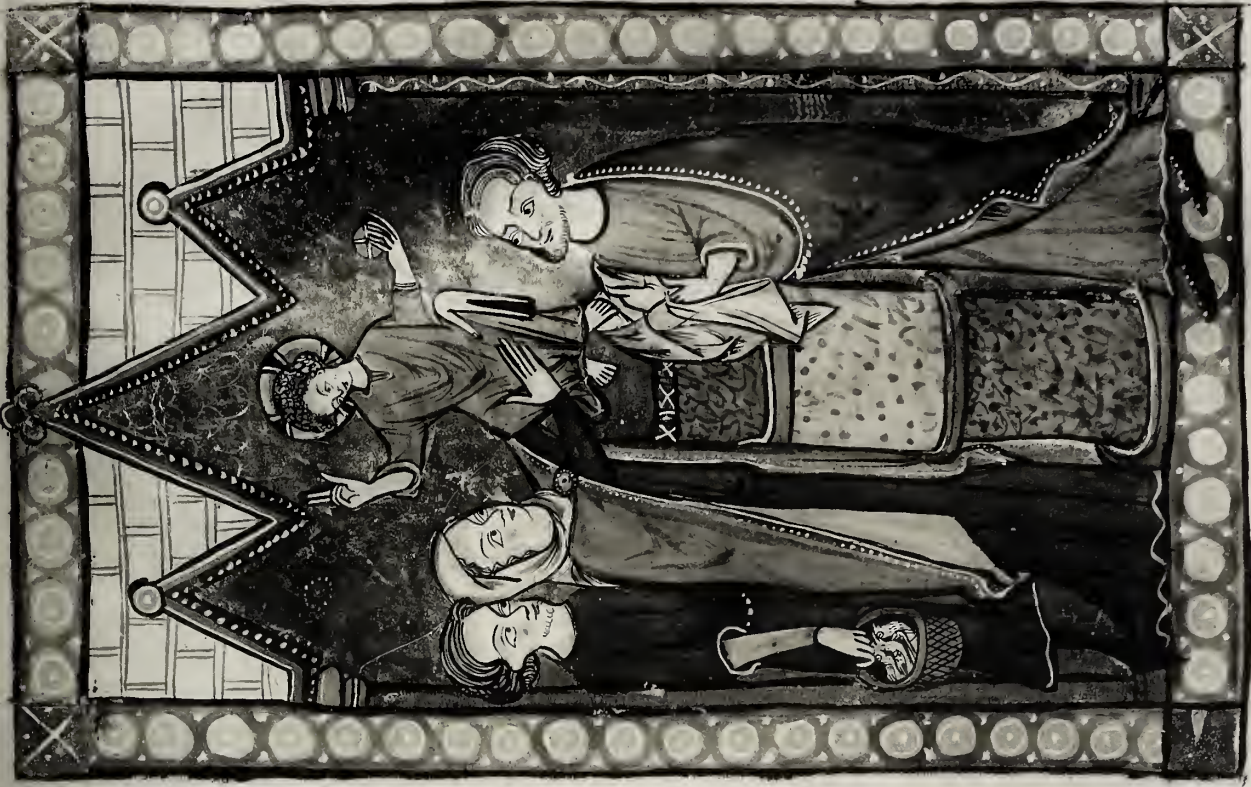
PLATE XXIII, f. 114. The figure of a bravo stabbing himself has been by mistake made to adorn the Psalm "Dixit insipiens," instead of the "Quid gloriaris." It is given as an example of the historiated initials of the Carrow Psalter.

de s^{an}cto th^{om}a et iacobo.









Aspiciamus de prima hora per dona dantes
epam crangus uoy den' ut angue
occulat

S a buni epi vitam idem

S a pulelai epi
O ff sa andee

S onapre care m m m

S a damasi

S a uer uigine

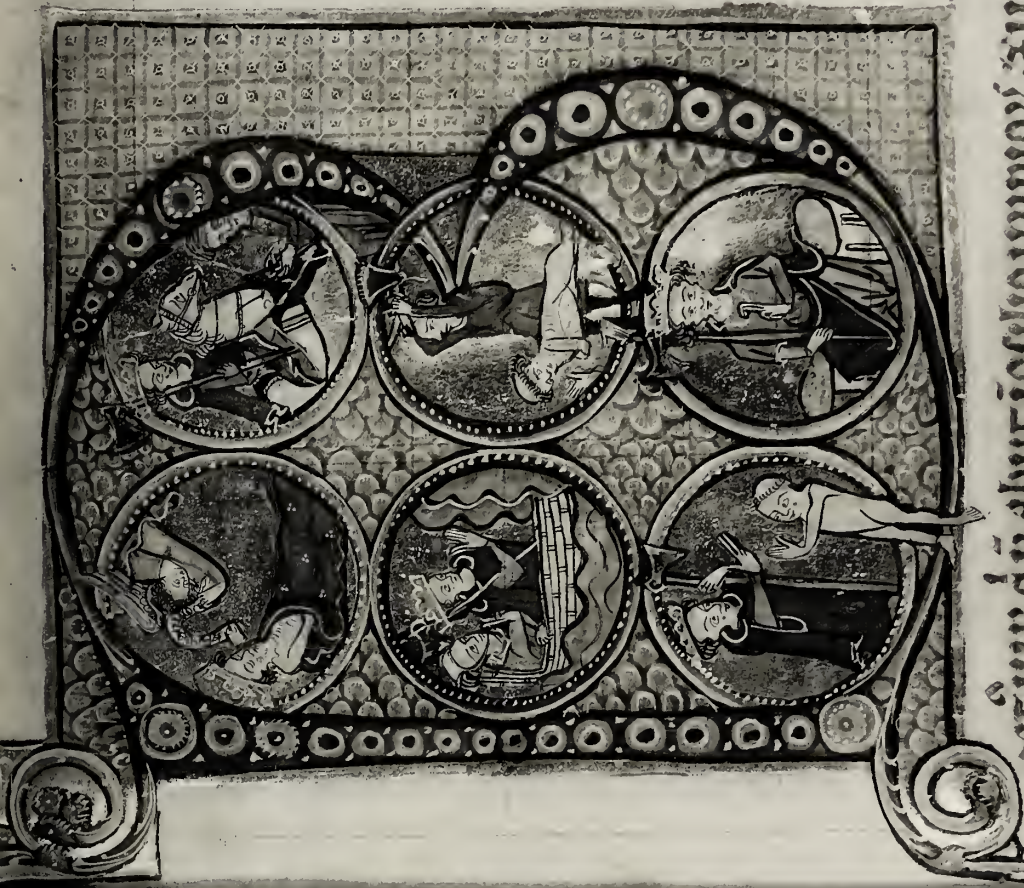
O sapientia.

S amutac diu m m m m

S a pulelai epi

S a iohis lapidit

S a uer uigine



cat' un qñ abut igno impioz. x m
ua ptoz n' stetur. x i cadhed' ptil' t' n'
Sed m lege domini uoluntas eius. q' scdit
m lege ei' meditatut die ac nocte.





insipiens
in corde su
o: nō ē dñs.
Corrupti
sūt et ab
homina

biles fci sūt ī īq̃tatib⁹ nō ē q̃ faciat bonū.

Ds de celo p̃spexit sē filios hōrum: ut
uideat si ē ītelligēs aut req̃rēs dñm.

Om̃s dedinauerūt siml' ī utiles facti sūt.
nō ē q̃ faciat bonū n̄: usq̃ ad unum.

Nonne scient om̃s q̃ opant' ī īq̃tatē: q̃
deuorāt plebē meam ut abū panis.

MANUSCRIPT No. LXXX (CATALOGUE H.Y.T. MSS.

THIRD SERIES)

THE SALVIN HORAE

THE Salvin Horae, so called because for some hundreds of years it belonged to a family of that name established at Croxdale, near Durham, has no precise original provenance. It is evidently a product of some first-rate hand possibly in York, and is described by the Provost of King's College as a very early and wonderfully stately and beautiful specimen of a Book of Hours. The pages reproduced must speak for themselves.

PLATE XXIV, ff. 1b and 2. Of the two opening pages (reduced in size in order that they may be shown together), the first has a great initial D in pink, blue, and vermillion on a patterned gold ground, the text of the whole being *Domine labia mea aperies*. The D is filled with an elaborate Jesse tree, with medallions of David, etc., and a profusion of scroll-work, all inclosed in a rectangular frame, half blue and half pink, and edged outside with gold. There are also on the right and left of the medallions eight scenes of New Testament story, beginning with the espousals of Joseph and Mary and ending with the flight into Egypt; and between these scenes and the medallions are minute apostles, ten in number, with open books. The whole page is a remarkably gorgeous example of concentrated illumination.

On f. 2 in the small initial D is a representation of The Betrayal, and in the still smaller V below a Benedictine monk chastises a penitent with a green birch rod. Notice the magnificent peacock.

PLATE XXV, f. 29. This page has two initials at the foot of the page, a large D with Christ before Caiaphas, three repulsive Jews escorting him, and smaller V with a descent of the Holy Ghost.

PLATE XXVI, f. 32b. Pilate, with legs crossed (a favourite attitude in the Middle Ages for kings and judges), lectures the Christ with

raised forefinger. Two Jews escort the prisoner, who carries a book. In the margin a youth, carrying a towel, holds a basin and pours water on Pilate's hands. The advance in decorative illumination which has taken place since the time of the Carrow Psalter, thirty-five years previously, is specially remarkable in the line-endings.

PLATE XXVII, f. 37b. The Flagellation. As usual the executioners are particularly ugly.

PLATE XXVIII, f. 46b. The opening pages of the "Hours of the Holy Ghost," with a magnificent D inclosing pictures of the Ascension, the Descent of the Holy Spirit, etc. This is the only one of the full-page pictures that remains in a *perfect* state of preservation.

et os meum annuntiabit laudem tuam.

cus in adiutorium meum
intende.

Domine ad adiuuandum
me festina.

Gloria patri et filio et
spiritui sancto.

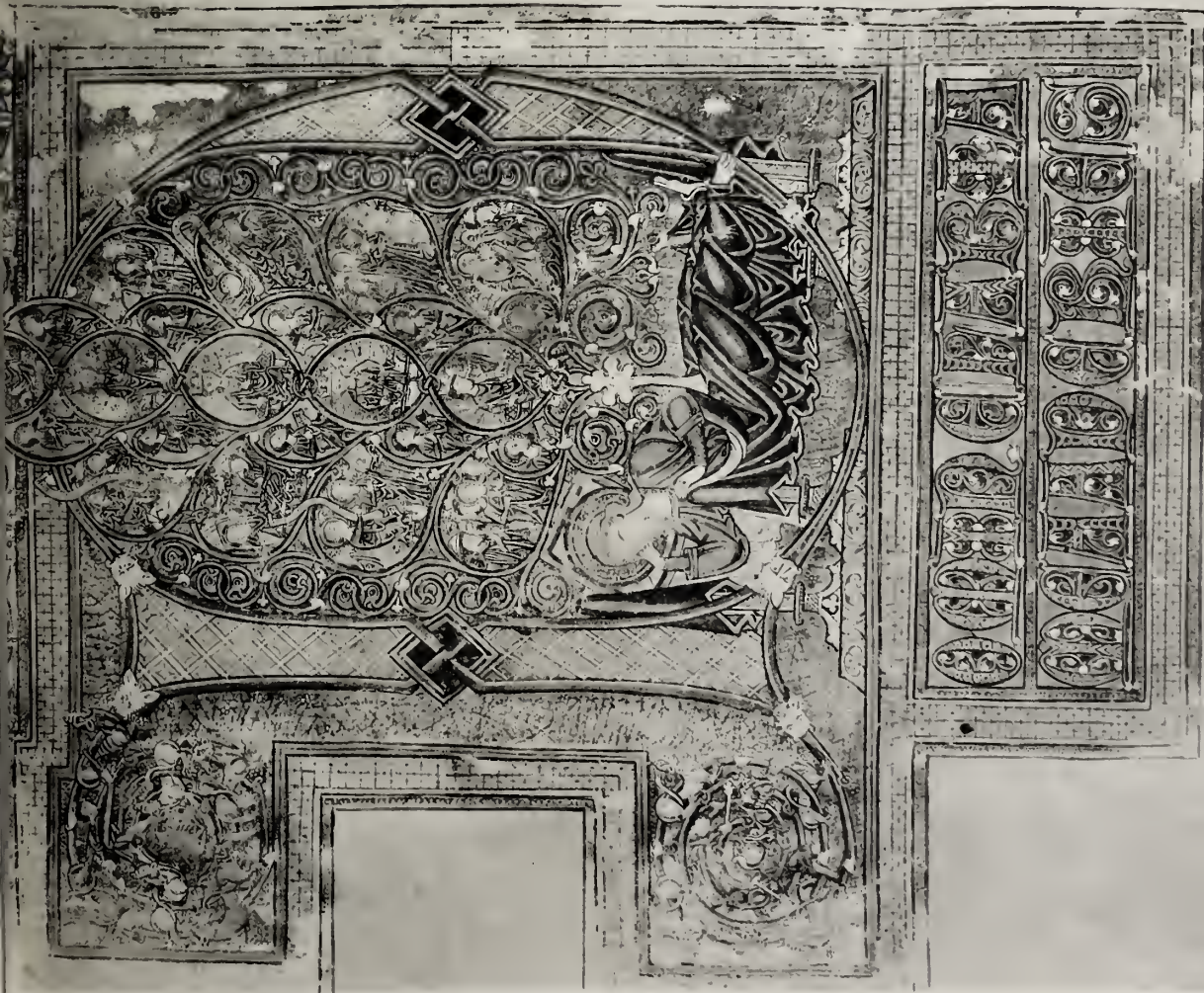
Sicut erat in principio et nunc et semper et in se-
cula seculorum amen.

Ave maria gratia plena dominus tecum.

Fecit exultemus domino iubilem
us salutari nostro. precoramus fa-
ciem eius in confessione et in psalmi
iubilem. *Ave maria.*

Quoniam deus magnus dominus et ter magni
super omnes deos. quoniam non repellit domini
plebem suam quia in manu eius sunt omnes
finis terre et altitudines montium ipse conspi-
cit. Dominus tecum.

Quoniam ipse est mare et ipse fecit illud et an-
dam fundaverunt manus eius. sicut ador-
mus et precoramus ante deum ploramus coram



desideratam nobis tue propitiationis ha-
bundantiam multiplicatis intercessori-
bus largiaris. p. Ad primam.



Domine ad adiuvandum me festina.
Gloria patri et filio et spiritui sancto.
Sicut erat in principio et nunc et semper
et in secula seculorum amen. V. In primis.

Domi creator spiritus mentes
tuorum visita imple supna
gratia que tu creasti pectora.
Memento salutis auctore
nostri quondam corporis exlibata uir-
gine nascendo formam sumpseris.

cuius qui salutis eterne beate
 marie uirginitate secunda
 humano generi premia pres-
 titisti. tribue quesumus ut ip-
 sam pro nobis intercedere sentiamus per
 quam meruimus auctorem uite suscipe
 p dominum nr̃m.



Domine ad adiuuandum me festina.
 Gloria patri et filio et spiritui. s. Sicut.

eni creator spiritus mentes
 tuorum uisita imple supna
 gratia que tu creasti pectora
 O emeto saluus auctor qd'



Domine ad adiuvandum me festina.

Gloria patri et filio et spiritui scō. Sicut e-

Seni creator spiritus mentes tu-
orum visita imple superna g-
ratia que tu creasti pectora.

Memento salutis auctor qd
nr̃i quondam corporis ex illibata uirgine
nascendo formam sumpseris.

Maria in gracie mater mie tu nos ab hoste
protege et in hora mortis suscipe.

Gloria tibi domine qui natus es de uirgine
cum p̃re et sancto spiritu in sempiterna se-

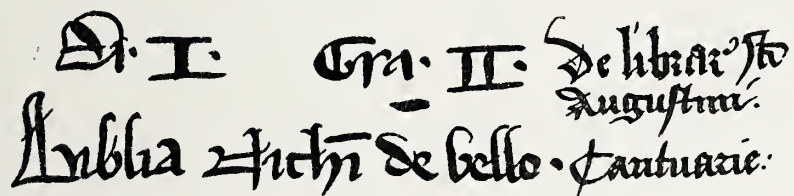


MANUSCRIPT No. XC (CATALOGUE H.Y.T. MSS.

THIRD SERIES)

BIBLIA NICHOLAI DE BELLO

WE come now to a copy of the Vulgate, the only English Bible in my collection. Like the "Hegesippus," the "Life of Cuthbert," and the "Cassiodorus," it has on the first page an inscription which shows that it belonged to a great library, that of St. Augustine at Canterbury.



Di. I. Gra. II. De libris Sti Augustini.
Biblia Nichi de bello. Cantuarie.

The writing reads as follows: "Di. I. gra. II. Biblia Nichi de Bello." It is in a hand of about 1300. The further inscription is in a hand of the fifteenth century, "de libris Sti Augustini Cantuarie." Of this Nicholas of Battle we only know that he was a monk of St. Augustine's, and that no fewer than sixteen volumes are recorded in the Fifteenth Century Catalogue, lately printed by Dr. James from the MS. 360 (Bernard 285) in Trinity College, Dublin, as having belonged to him. Among these the present volume is found, and is numbered 29. None of the other fifteen volumes have as yet been traced. It used to be thought that a Benedictine monk could not own a book, or indeed anything else. Mr. S. C. Cockerell has shown that, in St. Augustine's at all events, a monk could own books on the condition, however, that at his death they became the property of the monastery, it being the duty of the precentor to have the late owner's name written in each volume after his death. Probably, therefore, the precentor made the entry above quoted after the death of Nicholas of Battle.

PLATES XXIX and XXX, ff. 285 and 430. I give two plates showing the beautiful handwriting and the historiated initials which

distinguish this most interesting volume. The vellum is very thin and remarkably opaque, the text perfect. After the death of Nicholas of Battle this Bible spent some two hundred years, until 1538, in the library at Canterbury. In that year the monastery surrendered to the king, and some 1,800 MSS. were dispersed to the four winds. This Bible passed through many hands, the most notable of its possessors having been the Rev. Edward Hyde, cousin of the Lord Chancellor, a Royalist divine who was appointed Dean of Windsor in 1659, but died before assuming the office. Another seventeenth century owner writes, "yr ffriende John Richards doe me noe harme good man." As is the case with almost all these thirteenth century Vulgates, it is not quite certain on which side of the Channel it was written. Little or no harm has been done to the book by the seventeenth century binder.

[illegible][illegible][illegible][illegible]

[illegible][illegible][illegible][illegible]

4. *auri*

MANUSCRIPT No. 55 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

APOCALYPSE, WITH THE COMMENTARY OF
BERENGAUDUS

I NOW approach (I am quoting from my Cambridge Lecture) a class of books which occupies a very peculiar position in the literature of the thirteenth century—I mean the Apocalypses. In one sense the Revelations of St. John are merely a portion of the Bible. During the thirteenth century, however, both in France and England, but chiefly in England, they were continually produced separately from the rest of the Bible, and accompanied by profuse illustrations. I imagine it to have been the light reading of the period—a romantic story filled with monsters and miracles, the wonders of heaven and the horrors of hell, all very theatrically displayed by the best artists of the time. Very few English examples of this picture book in its highest state of perfection have come down to us, though there are many of the second class. The Bodleian has a grand specimen. So have Trinity College, Cambridge, and the Lambeth Library. The one which I propose to show you has much in common with the Lambeth copy, and from internal evidence both were probably written and illustrated by the same hand and in the same place—Canterbury. The book has a curious personal history. When I first heard of it, it belonged to an Italian gentleman at Rimini, he having obtained it as part of his wife's dower, the tradition being that it had belonged to a member of her family, Clement VII (a Rospigliosi), who was Pope in the seventeenth century. The tale of my pursuit and final capture of this inestimable treasure—the chase having lasted about three years from the first sight of some photographed pages to the final purchase in a Palazzo at Rimini—is the story of a book-hunt far more thrilling than any fox-hunt. I wish I could give details, but they involve too many personalities for a public lecture. Suffice it to say that after many centuries of expatriation, this

Canterbury Apocalypse finally crossed the Channel a few years ago, and you now see the opening page.

PLATE XXXI, f. 1. Please listen carefully to this description: "In it St. John reclines on his white island of Patmos, an angel over him with a scroll, on which is written, 'Quod vides scribe in libro et mitte Septem Ecclsiis quae sunt in Asya.' Round Patmos, in the green sea, are other islands with these names: insula Tylic, Garmasia insula, insula Sardis, Bosfori mare. Below is an initial of an angel flying down to St. John, and below it is a peacock." You will observe that the above seems to be a minute and almost accurate description of the page before you. It is, however, really the description made, not of this page, but of the opening page of the Lambeth Apocalypse, and was written several years before the discovery of the present MS. in its Rimini home. The only addition to it we have to make to complete it as a description of the first page of the present volume is the little ship with the dog barking on the cabin roof. Perhaps, however, the best description of the page is from the text itself which the artist had to illustrate: "I was in the Spirit on the Lord's Day, and heard behind me a great voice as of a trumpet, saying, I am alpha and omega, the first and the last: and what thou seest write in a book, and send it unto the seven churches which are in Asia."

PLATE XXXII, f. 7b. My next plate is the fourteenth picture out of the 152 which adorn this wonderful volume. On the left stands St. John; on the right the rider on the white horse, a crown on his head and a bow in his hand, or, in the words of the Bible, "Behold a white horse, and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer."

PLATE XXXIII, f. 8. Berengaudus, or as he is sometimes written, Berengosius, was Abbot of St. Maximin of Treves; he is sometimes rather far-fetched in his analogies. In this case the picture is described as follows by Dr. James: *Exposition*. Four compartments at the sides, in which are the Evangelists writing. In *C*. an inclosure surrounded by flames, in which are: on *L*. a Bishop at an altar with chalice on it. In *C*. a well-head, the water from which divides into four streams. On *R*. a group of four men by two trees, one of which is green, the other withered. Two of the men have scrolls: (*a*) *Fons vivus*, (*b*) *Ante*

diluvium. The first seal signifies the things that happened before the Flood as interpreted by the Church.

PLATES XXXIV and XXXV, ff. 24b and 25. The next two plates are given in order to show the different style of painting employed by two artists who contributed to the embellishment of the book. The page on the right is pure English in the delicacy of the tints used and in the careful treatment of the folds of drapery. That on the left is Italian, not English, in its colouring; the blue and red deep and vivid; the drawing not quite so accurate; the folds of the drapery far less intricate. I have little doubt but that this indicates that while the text was written in Canterbury, and the paintings in part completed by English artists, some portion had been left uncoloured, and was some time afterwards completed by some painter who was either Italian or had studied in Italian methods. Who knows but that the book may have been taken unfinished to Italy and finished there? It must have gone there some time, as it was found finally at Rimini. As to the subjects of these two pages, in that on the left, the Italian picture, John is obeying the injunction to go forth and prophesy before many peoples and nations and tongues and kings, while that on the right, the Exposition is thus described by Dr. James: On *L.* the two witnesses bearded and clothed in pale gray. One on *L.* breathes fire on to a mass of dying people; the other addresses a seated king with sword; one of his attendants seated on the ground draws his sword. On *R.* the witnesses address a crowd of incredulous men. Below their feet is water turned into blood.

PLATE XXXVI, f. 71. An enormous hell-mouth with many faces. In it the three beasts and many souls; outside it a devil and a butterfly. Fire falls from above. "The Devil that deceived them," so the text runs, "was cast into the lake of fire and brimstone, where the Beast and the false Prophet are, and shall be tormented day and night for ever and ever."

PLATE XXXVII, f. 71b. *Exposition*. Above in *C.* Christ in mandorla with scroll: *Itte maledicti in ignem eternum*. On *L.* above the Apostles seated. Below, an angel welcoming a group of Dominicans. Below this, ascending a curved pathway are groups of bishops, kings, Benedictines, Franciscans. On *R.* above, an angel driving down two

nude figures and a bishop. Below, hell-mouth with many devils and souls in and about it.

PLATE XXXVIII, f. 73. John seated on *L.* looking up to an angel in air who beckons to him. On *R.* in air the heavenly Jerusalem descending. Water below.

PLATE XXXIX, f. 73b. *Exposition.* A large composition of the Last Judgement. The scene illustrating hell is below the text. In *C.* above, Christ as judge in mandorla, surrounded by the symbols of the Evangelists, all with human bodies. On *L.* a seraph, and an angel with cross and crown of thorns. On *R.* an angel with lance and scourges, and a seraph. Below, the Virgin, Apostles and other saints. Below, a band of half-length figures: on *L.* monks, friars, bishops and kings. In *C.* Christ holding the sun and moon, souls in his robe, the Dove at his mouth. On *R.* prophets and apostles. Below this, two angels blowing trumpets, and an enormous number of people rising from their tombs: bishops, kings, abbots, and women are discernible. A church with a priest at the altar is falling over in one piece. Below, the text. On *L.* an angel seated with sword, the Divine Hand holding balances. In one scale is a soul, in the other two devils. A larger devil is trying to press down the beam, and is admonished by the angel.

PLATE XL, f. 74. *Text.* John, with staff, led by an angel, also with a rod, towards the city on *R.* It is turreted and panelled with silver and other colours. In front of it sits an owl.

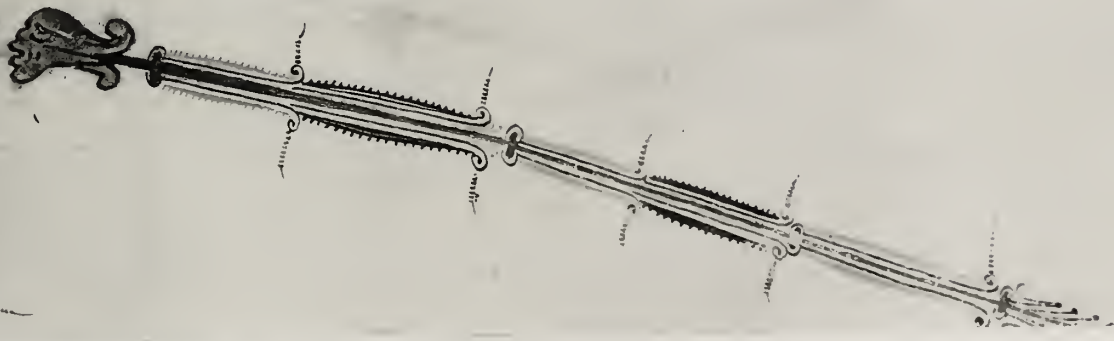
PLATE XLI, f. 75b. *Text.* John kneels to the angel, who raises him and points up to a mandorla on *R.* in which the feet of Christ are seen. "And I, John, saw these things and heard them. And when I had heard and seen, I fell down to worship before the feet of the angel which showed me these things."—*Rev.* xxiii. 8.



tertius tertie visionis
 et vidi quod aperuisset agnus unum de septem signaculis. et audiui u-
 num de .iiii. animalibus dicentem tanquam vocem tonitruum. Veni
 et vince. Et ecce equus albus et qui sedebat super illum habebat ar-
 dyum et data est ei corona et eruit vincens ut vincret



Et unde qd apertus agnus unum de septem signacul. Apertio pmi signaculi. Ad ea que ante diluuium facta sunt. pertinet. Agnus g' pmi sigillum aperit. qn ea que ante diluuium facta sunt. doctoribz esse qualiter spiritualiter intelligant. sps sc'i gra patefecit. Et quid sit apertio sigilloz plenius manifestemus. De apertoe singloz sigilloz pauca dicamus. In genesi scriptum e qz plantauit deus paradysum uoluptatis in quo posuit hominem quem formauit. Qui diuisis arboribz consit' ee describitur. Per paradysum g' eea. per arbores u paradysi. doctores esse designantur. Et sicut arbores paradysi uictum pomoz plebat pnis hominibz. ita et doctores esse uictum uiloz diuinoz plere non desistunt. De ligno autem uite. et de ligno scie boni et mali. superius diximus. u qui egrediuntur de medio paradysi. euangelium significat qui in medio esse sc'e exortur. Quindecim in quatuor capita diuidetur. qz doctrina euangelii in .iiii. libros diuiditur. et circue omnes terminos t're. Nam et adam xpm figurauit. eua u eam. Et sicut eua ex late uiri dormientis facta est. ita et eea ex late x' in cruce pendentis fabricata est. qz eius sanguine redempta et mundata e a sordibz. Duo filij nati sunt ad eam. caym et abel. Caym pplm uidoz. abel u xpm figurauit. *Expositio in euangelium*

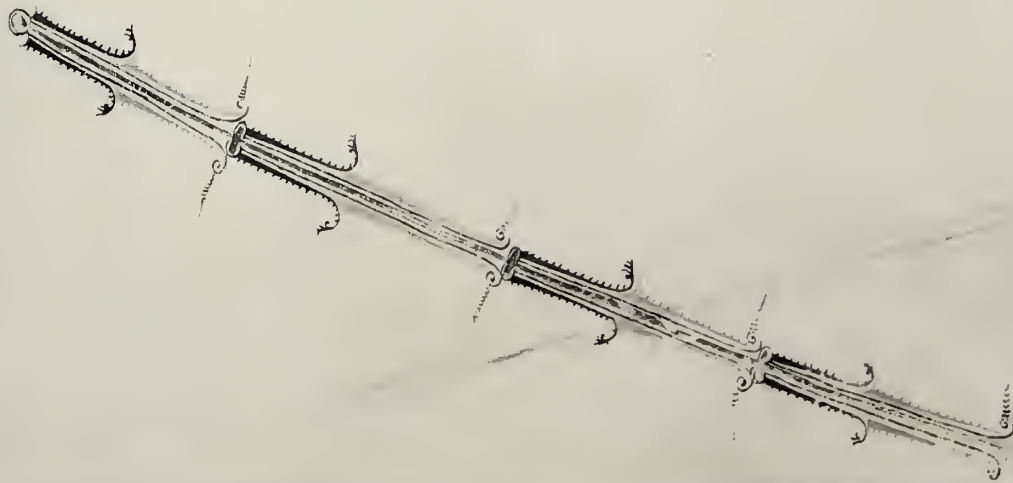




Oportet te itum prophare populis et gentibus et linguis et regibus multis. **E**xpositio
 et patres tradant qd post resurrectionem suam de exilio tantummodo in epheso et circa
 adiacencia eius loca predicavit: ibi q; et mortuus sit: et corpore requiescat: quomodo
 populis et gentibus et linguis et regibus multis prophasse dicitur. **E**t prophavit
 id est predicavit per euangelium suum. qd postea scripsit omnibus gentibus et linguis
 et regibus multis: quia per omnes gentes dispersum est. et in meditatione ei omnis
 terrarum populi. reges q; multi proficiunt. **E**t datus est ei calamus mesure
 similis uirge dicens. **S**urge et metre templum dei et altare et adorantes in eo. **P**er
 calamum quo antiqui scribere solebant: euangelium qd ei a domino datum est
 et qd postea scripsit designatur. **P**er uirgam uero: sepe disciplina accipitur. **C**a
 lamus igitur qui iohanni datus est similitudinem uirge habuit. et c.



Et ceteris quatuor uisibilibus
 et ceteris duobus testibus meis et prophetabunt diebus mille ducentis sexaginta.
 annis sacris. Hi sunt duo olivae et duo candelabra in conspectu domini
 in medio throni stantes. Et si quis eis uoluerit nocere. ignis erit de ore
 illorum. et deuorabit inimicos eorum. Et si quis uoluerit eos ledere. sic oportet
 eum occidi. Hi habent potestatem claudendi celum ne pluat diebus prophetie ip-
 sorum. Et potestatem habent super aquas conuertendi eas in sanguinem. et
 percussit terram omni plaga quoniamcumque uoluerint.





Tertius quinte uisionis
 Et diabolus qui seducebat eos missus est in stagnum ignis et sulphuris ubi et
 bestia et pseudo prophete. et cruciabuntur die ac nocte in secula
 seculorum





Exposicio

oc tunc implebitur qñdo dominus dicit. Ite maledicti in ignem ætñum
 qui pñtis c̃ dialolo ⁊ angelis eius. Et cruciabuntur die ac nocte in se
 cula seculorum. A quo cruciati mña redemptoris nñi nos hñnt dignetur.
 qui cum pñe ⁊ spñ scō uiuit ⁊ regnat in scclā seculorum.



Devisus sexte visionis

Et ego iohannes vidi civitatem sanctam ierusalem novam descendentem de celo a deo paratam sicut sponsam ornataam viro suo. Et audivi vocem magnam de throno dicentem. Ecce tabernaculum dei cum hominibus et habitabit cum eis. Et ipsi populi eius erunt et ipse deus cum eis erit eorum deus. Et absiget deus omnem lacrimam ab oculis eorum. et mors ultra non erit. neque luctus. neque clamor. neque dolor erit ultra. quoniam priora abierunt. Et dixit qui sedebat in throno. Ecce nova facio omnia. Et dicit michi. Scribe quia haec verba fidelissima sunt et vera. Et dixit mihi. Fac tuum est. Ego sum alpha et omega. incipium et finis. Ego fons aquae vitae gratis. qui vult possidebit hoc. Et ero illi deus. et ille mihi filius. Timidis autem et incredulis et reprobis et homicidis et fornicatoribus et veneficis et idolatris et omni iniquo par illorum erit in stagno ardenti ignis et sulphuris quod est mors secunda.



Expositio

¶ In die iudicii sciam ierlm 7c. Civitas ierlm: ceta est ex omnib: iustis co-
structa. De celo descendat: quia domino ad iudicium veniente. cum ille 7
omnis militando scōz veniet sicut dicit ysai: sas ppla. Dominus ad iudiciū
veniet cum senib: ppli sui et principib: tie. Et sapientissimus salomon in
puerib: Nobil' in pntis iuratus: qñto sederit cum senatorib: terre.





Incipit libri septem visionis — textus

Et uenit mihi de septem angelis habentibus phialas plenas septem plagis nouissimis et locutus est mecum dicens. Ueni ostendam tibi sponsam uxorem agni. Et sustulit me in spiritu in montem magnum et altum. Et ostendit mihi ciuitatem sanctam iherusalem descendentem de celo a deo habentem claritatem dei. Et murus eius simile lapis preciosus tanquam lapis iaspidis tanquam cristallum. Et habet murum magnum et altum. Habens portas duodecim. et in portis angulos duodecim. et nomina scripta que sunt nomina duodecim tribuum filiorum israel. Ab oriente porte tres. et ab austro porte tres. et ab aquilone porte tres. et ab occasu porte tres. Et murus ciuitatis habens fundamenta. xii. et in ipsis. xii. nomina. xii. apostolorum et agni. Et qui loquidatur mecum. habet in sinu amicum aureum ut metiretur ciuitatem et portas eius et murum. et ciuitas in quodam posita est. Longitudo eius tanta. et gressus et latitudo. Et mensus est ciuitatem de latitudine per stadia duodecim. Longitudo et latitudo et altitudo equalia sunt. Et mensus est muros eius centum quadraginta quatuor cubitos mensura hominis que est anguli. et erat structura muri eius erit lapis iaspide. Ipsi uero ciuitas aureo munita simile uitro munita. Fundamenta muri ciuitatis lapis preciosus orna-



certus sepe me uisionis
 et ego iohannes q̄ audiui et uidi h̄. et postq̄m audiissem et uidissem. cecidi
 ut orarem ante pedes angeli qui in hec ostendebat. et dixit m̄. Vide ne feceris.
 Conseruus tuus sum. et fratrum tuorum p̄pharum et eorum qui seruant uerba
 libri huius. Deum adora.

MANUSCRIPT NO. 56 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

DE LA TWYERE PSALTER

THE names of Saint Hylda of Whitby and Saint Everilda of York among the invocations of Virgins show this to be a Psalter of northern origin. It was probably written for a Yorkshire family of the name of De la Twyere, connected with the Hospital of Saint Sepulchre in Holderness. In the seventeenth century it was presented by a neighbour and relative, "the Ladie Middleton to me T. Fairfax," as shown by an inscription in the hand of Sir Thomas Fairfax, the organizer of the "New Model" and the victor of Naseby.

PLATE XLII, f. 8b. This is the last of thirteen pages of Bible History, four rather rude but spirited miniatures on each page, which explain themselves.

PLATE XLIII, f. 13. Next comes the September page of the Calendar, with a man sowing seed at the top, and lower down the Scales, held by a youth in light blue. On the 24th is recorded the obit of William De la Twyere, the Patron of the Hospital of Saint Sepulchre.

PLATE XLIV, f. 15. The capital "B" of the Beatus has a fine tree of Jesse, and the border has illustrations of the life of David: Samuel anointing him King; Saul's messenger coming to him and finding him among his sheep playing the harp; David playing the harp for Saul; and finally the death of Goliath in the presence of the two armies.

PLATES XLV and XLVI, ff. 69b and 161b. Two examples of the historiated initials which adorn the volume; the chorus of musicians and dancers at the bottom of one of these pages has a graceful effect; the subjects of the initials are of the accustomed type.





Gema septembus & deni fert mala menbus.

xvi **KL** September hie dies .xxx. luna .xxx.

v **KL** Septēbris & a Egidij albis conf.

iiii **KL**

iii **KL**

ii **KL** a marcelli mē. **Translatō sē euthebi.**

i **KL** a stam qf. **Translatō dies candidus.**

vi **KL**

v **KL**

iiii **KL** **Natiuitas sē wariē**

iii **KL** a Gorgonii mē

ii **KL**

i **KL** a corz pzon & iacinti mē

vi **KL**

v **KL**

iiii **KL** **Translatō sē ericis** **Octob** a corz corneli & cipiani mē.

iii **KL** a sē marie. **Translatō sē richomedis mē**

ii **KL** a eufemie vgis & mē

i **KL** a lamba epi & mē. **Obit dñi willi dela t. w. jar.**

vi **KL**

v **KL**

iiii **KL**

iii **KL** a waihei apli

ii **KL** a maunay scōr & eius

i **KL** a sē gelesingis.

vi **KL**

v **KL**

iiii **KL** a cipnani & mē

iii **KL** a corz cosme & damiani mē

ii **KL**

i **KL** a wicbachi anelungela

vi **KL**

v **KL**

Obit dñi willi dela t. w. jar.





et multiplicati sunt qui oderunt
me inique.

Qui retribuunt mala pro
bonis detrahebant iniquum
sequebar bonitatem.

Ne derelinquas me domine
deus meus: ne discesseris a me.

Intende in adiutorium
meum: domine deus salu-
tis mee.

Revela domino
manum tuam. Domine in
celo misericordia tua. Fructus tua
usque ad nubes.



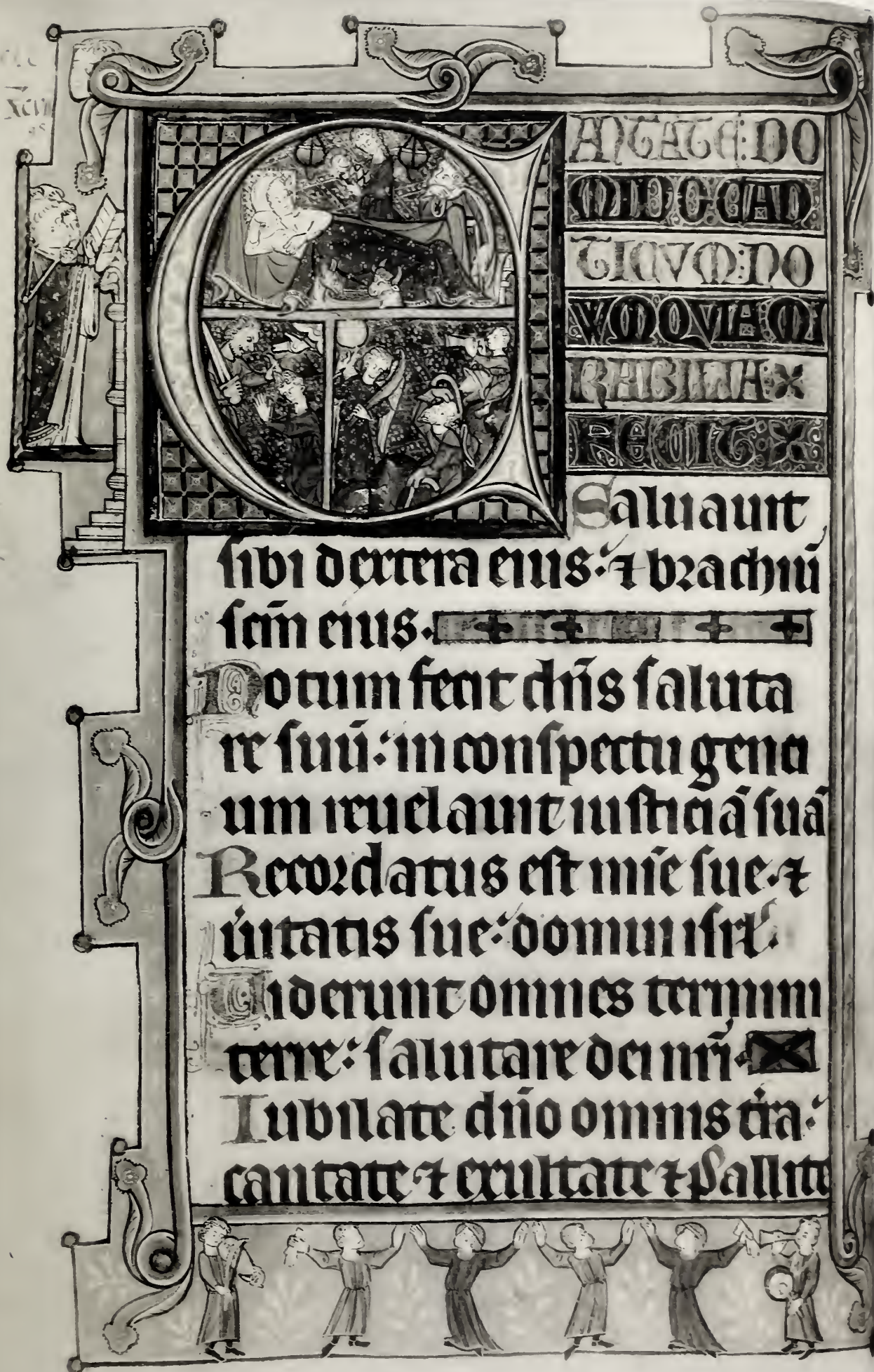
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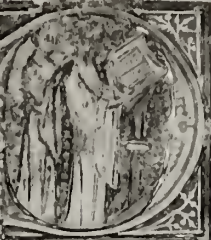


MANUSCRIPT NO. XCIV (CATALOGUE H.Y.T. MSS.
THIRD SERIES)

SARUM MISSAL OF THE SHERBROOKE FAMILY

THIS is one of the earliest known Missals of the Sarum Use that have survived, and is remarkable for its stately writing and elegant, though not showy, decoration. The date, like that of the De la Twyere Psalter, which precedes, and the St. Omer Psalter, which follows it, is approximately 1320.

PLATES XLVII, XLVIII and XLIX, ff. 1, 13 and 144. The three plates show very fairly the style of ornamentation employed. You have to imagine a preponderance of light blue in the colouring, and brilliant dotted gold backgrounds in the initial miniature. Note also the birds and insects, and the hare and hound in the border of f. 1. I had some doubts whether so tame a volume deserved to retain its place in my hundred. But it is, notwithstanding its missing leaves, a characteristic English volume, probably produced in East Anglia. The style of the figure painting has been compared to that in Queen Mary's Psalter.



ferunt agmina usq;
ad curiam domini
diabolus et sedia

[illegible]

Benedicamus do. *Sanctus.*

1. Prüfung 2. Prüfung 3. Prüfung 4. Prüfung 5. Prüfung 6. Prüfung 7. Prüfung 8. Prüfung 9. Prüfung 10. Prüfung 11. Prüfung 12. Prüfung 13. Prüfung 14. Prüfung 15. Prüfung 16. Prüfung 17. Prüfung 18. Prüfung 19. Prüfung 20. Prüfung 21. Prüfung 22. Prüfung 23. Prüfung 24. Prüfung 25. Prüfung 26. Prüfung 27. Prüfung 28. Prüfung 29. Prüfung 30. Prüfung 31. Prüfung 32. Prüfung 33. Prüfung 34. Prüfung 35. Prüfung 36. Prüfung 37. Prüfung 38. Prüfung 39. Prüfung 40. Prüfung 41. Prüfung 42. Prüfung 43. Prüfung 44. Prüfung 45. Prüfung 46. Prüfung 47. Prüfung 48. Prüfung 49. Prüfung 50. Prüfung 51. Prüfung 52. Prüfung 53. Prüfung 54. Prüfung 55. Prüfung 56. Prüfung 57. Prüfung 58. Prüfung 59. Prüfung 60. Prüfung 61. Prüfung 62. Prüfung 63. Prüfung 64. Prüfung 65. Prüfung 66. Prüfung 67. Prüfung 68. Prüfung 69. Prüfung 70. Prüfung 71. Prüfung 72. Prüfung 73. Prüfung 74. Prüfung 75. Prüfung 76. Prüfung 77. Prüfung 78. Prüfung 79. Prüfung 80. Prüfung 81. Prüfung 82. Prüfung 83. Prüfung 84. Prüfung 85. Prüfung 86. Prüfung 87. Prüfung 88. Prüfung 89. Prüfung 90. Prüfung 91. Prüfung 92. Prüfung 93. Prüfung 94. Prüfung 95. Prüfung 96. Prüfung 97. Prüfung 98. Prüfung 99. Prüfung 100. Prüfung

Gloria in excelsis.

Itemissa
est.

est.



teleuau

animam meā dē mīs in te cōfi

do nō crucifiscam neq; undeāt me

omnia mei et communia se d

te expectant nō confundētyr.ꝑ.

Pias tuas domine demonstra

in die iſenſas nias edor me.

Gloria patri. Sicut erat in pñ.

Quod est officio. Et hoc pr

...um, anrū obsecratur in

[illegible]

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THE UNIVERSITY OF CHICAGO

neque enim in una persona

...nam dñm per totū

...ne dicatur Gloria

in cordis deo. n. in illis deat.

12. In nem fatis scōm qđ

... etiam enclitico. oio.

Enta quesumus dñe
potencia in tuā lucu:

ut ab imminentibus peccatorum
nostrorum periculis te liberaui

protegere capi. te lucrante
saluari. Qui unius ⁊ regni

Demona & ſcāmonia: 20.

Deus qui de beate marie.

De quocumque fiat mutatio

fiet meſſe de ſcā maru.



qui audierant muniti sunt:
 ⁊ de his que dicta erant a pi-
 storib; ad ipsos. Maria autē
 conseruauit omnia uerba hec:
 conferēs in corde suo. Et reuer-
 si sunt pastores glorificantes ⁊
 laudantes deum. in omnib;
 que audierant ⁊ uiderant. si-
 cut dñi est ad illos. off.

Deus enim firmavit or-

lem terre qui non

commouebitur pirata se-

des tua deus extunc a secu-

lo tu es. Secret.

Quoniam nra quesumus
 domine natiuitatis ho-
 diene misteris apta pro
 ueniant. ut sicut homo ge-
 nitus idem refulsit deus sic
 nobis hec terrena substan-
 tia cōferat qđ diuinum est.

Accepe qm̄s sicut per e.
 domine munera dig-

nanter oblata ⁊ lente anaf-
 rasie suffragantib; meritis.
 ad nre salutis auxilium. p-

uenire cō-

cede: per cō-

mūio.

Culta filia syon

lauda filia ierlm ecce rex tu-

Ius uenit sc̄s ⁊ saluator mū-

uus nos dō p̄t cō-

mine sacramēti

semper nouitas nata di-

lis instauret cuius natui-

tas singularis humanā

repulit uetustatem: per e.

Faciasti domine p̄t. cō-

familiam tuam mu-

nerib; sacris: eius qm̄s sem-

per intruētiōne nos refo-

ue cuius solempnia cele-

bramus: per. Ad magnā

missā.

offici-

um.

er natus

est nobis ⁊ filius datus est



iudei quomodo milites custo

diantes sepulcrum petrididerunt

regem ad lapidis posicio ne

quare no seruabunt pe tnam

iusticie aut sepultum reddunt

aut resurgente adorent nobis

cum dicentes alleluia alla.



Indie
ad multa
sur officiu.

rexi - et ad huc

reum sum alleluia posuisti

super me manum tuam al

leluia - inuincibilis facta est

spencia tua alleluia alleluia

Domine probasti me et cog

nouisti me. tu cognosce me

et resurrectione meam.

Gloria in excelsis deo.

Deus qui hodie tua die p
unigenitum tuum et
uitatis nobis aditum de
uicta morte reserasti: uota
nra que preueniendo aspiras.
et adiuuando prosequere: p.
cund.

res. Expurgate uetus
fermentum: ut sitis no
ua conspersio sicut estis azi
mi. Et enim pascha nr̃i: i
molatus est xpc. Itaq; epu
lemur. Non in fermento ueti:
neq; i fermento malicie ineq
ae. Sed in azi
mis sincerita
tis: et ueritatis.

Hoc

MANUSCRIPT No. 58 (CATALOGUE H.Y.T. MSS.

SECOND SERIES)

THE PSALTER OF THE ST. OMER FAMILY

OF rather later date than the three last volumes, the St. Omer Psalter is, in some of its pages, more exquisite than any of them.

PLATE L, f. 7. As I have already printed in a separate volume an elaborate account of this remarkable Psalter (London 1900), I here give only one plate, representing f. 7, and reprint the description thereof written for me by Sir George Warner. It is perhaps the most remarkable page for delicate execution of all the East Anglian Psalters with which we are acquainted. The one which it most nearly resembles is that of the Douai Library, No. 171.

A FRAME-BORDER of the very finest style. The ground of stippled gold, over which run narrow lightly tinted cord-like bands, forming interlaced and knotted designs alternately with quatrefoil and circular compartments set within frames of blue and lake and inclosing exquisitely painted miniatures. In the cusped quatrefoils along the top three heads, perhaps portraits; in the centre an old man, full-face, with three tufts of white hair; on either side, in half-profile, a young woman with long fair tresses and a man with dark shaggy hair, beard and moustache. Further on the left a man, in dark blue tunic, seated; on the right another, in light blue, reclining. The circular compartments along the bottom and on the right, about $1\frac{1}{4}$ in. in diameter, contain scenes from Genesis, beginning at the left-hand bottom corner, viz.: (1) the Creator, in a light-blue robe, standing between two Cherubim with wings of gold: (2) the creation of Eve; on the left, behind the Creator, the mouth of Hell, gaping to receive a crowd of souls: (3) the Fall, and the Creator appearing to Adam and Eve: (4) Adam and Eve on their knees before the Creator, and an Angel, with uplifted sword, driving them from Paradise: (5) Adam digging and Eve spinning, Cain holding



catus iur
qui non a
but in con
silio impi
orum. et in
uia peccatorum
non stetit:
et in cathe

dra pestilencie non seduit.

Sed in lege domini uoluntas eius: et in
lege eius meditabitur die ac nocte.

Et erit tamquam lignum quod planta
tum est secus decursus aquarum: quod fruc
tum suum dabit in tempore suo.

Et folium eius non defluet: et omnia quae
cumque faciet prosperabuntur.

Non sic impius non sic: sed tamquam pul
uis quem proicit uentus a facie terre.

MANUSCRIPT NO. 57 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

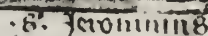
THE TAYMOUTH HORAE

OUT of the 389 illuminated pages which this interesting volume contains I only give four reproductions, the reason being that at some future day the whole of the book ought to be facsimiled in illustration of the art, costume and country life of the time of its production in England, early in the fourteenth century.

PLATE LI, f. 6b and 7, 7b and 8. The unknown Queen or Princess for whom it was produced may be seen on folio 7, kneeling under a sort of canopy, while the priest elevates the host. Her hands are joined in prayer. Demure, however, as she looks, she was clearly very fond of sport, and delighted in romantic, as well as comic, stories. On every page of the book is something to gratify these tastes. About thirty of the pictures are illustrative of female skill in rabbit shooting, and snaring, duck hunting with hawks, boar and stag hunting with hounds, ladies, and ladies only, participating in these diversions. Many *fabliaux* are also illustrated, the subjects of which are sometimes biblical, and sometimes very much the reverse. On f. 7b may be seen Samson astride of a very long-tailed lion, whose upper jaw he pulls back with his bare hand, and on the opposite, f. 8, an armed warrior pierces with his spear a unicorn who is at the knees of a young woman. The book has some Scotch connection. It has notes in a fifteenth century hand, and in the Scotch dialect, scattered about, and is called "Taymouth" because, in the eighteenth century, it was in the library of Lord Breadalbane, and has his book-plate.



Light:



MANUSCRIPT NO. XCIX (CATALOGUE H.Y.T. MSS.
FOURTH SERIES)

THE PSALTER OF JOHN OF GAUNT

THIS is a very well connected Psalter. From a good deal of internal heraldic evidence of a rather intricate nature we are led to the conclusion that it was probably executed for two of the daughters of Humphrey de Bohun, son-in-law of King Edward the First, and given by them to their cousin, John of Gaunt, possibly on the occasion of his marriage with Blanche of Lancaster in 1359. It subsequently belonged to King Henry VI, or perhaps to his wife, Margaret of Anjou, and to John Stafford, Archbishop of Canterbury, whose arms on f. 1 may be seen immediately under those of Henry VI. This John Stafford was made Chancellor in 1432, and retained that post till 1450, having been the first in that office to be called "Lord Chancellor."

The high connections of this volume, however, are nothing to the collector in comparison with its beauty of decoration, which would be unique among the surviving examples of English work of its period, were it not that a Psalter evidently by the same hand, though of a rather later date (c. 1470), is in the Library of Exeter College, Oxford. Both volumes were exhibited at the Burlington Fine Arts Club in 1908, and a page from each of them is facsimiled in the catalogue of that exhibition, the Exeter College MS. being larger and more elaborately adorned than its rival, but unfortunately imperfect.

I will now describe shortly the sixteen pages here reproduced, beginning with two pages of the calendar, which has been bound in at the end of the volume, I suppose by mistake.

PLATE LII, ff. 241b and 242. The months dealt with are August and September. Of the five royal obits inserted in this calendar in a fifteenth century hand, those of Queen Margaret and the Duke of Bedford may be made out on 2 August and 14 September. On 10 September is recorded the birth of Martha Walton, in a sixteenth

century hand, showing that at that time (1584) the book was owned by a member of the Walton family.

PLATE LIII, f. 1. A pastoral scene. A bear attacks one of David's sheep; David attacks the bear with a club. On the right of the picture he slings a stone at a lion. A quaint angel watches over these incidents. In the "B" of the Beatus, David slays the Giant. Below, a company of six monkeys are pleasantly engaged in fishing and cooking their fish.

F. 163b. Below, a picture of the crowning of Absalom by two Bishops. He is seen hanging from a tree and pierced in the back by Joab. In the borders are the arms of England and of the Bohun family.

PLATE LIV, f. 29. The triumph of David. Goliath's head on a pole. In the initial "D" David harps to Saul, stretched on a sofa. In all these pictures the pencilled pattern on the gold skies is very decorative, and gives a rich appearance to the miniatures.

F. 46. David, followed by many soldiers, about to enter a house, from a back window of which he is subsequently let down by Michal. In the initial Abimalech gives David Goliath's sword.

Arms of Edward III, John of Gaunt, Bohun and Henry of Lancaster.

PLATE LV, f. 61. Saul enthroned; Doeg kneels before him. On the right, Doeg, this time bearded, slays the priests of Nob.

F. 78. Abigail kneels before David; behind her are a horse, a mule, and a camel laden.

In the initial, Nabal, her husband, lies sick in bed, Abigail kneeling beside him.

Arms of Bohun, Butler and Courtenay.

PLATE LVI, f. 61b. In the initial "Q" David cutting off the skirt of Saul's robe in the cave of Engedi.

F. 62. David on a hill in the desert of Paran, praying; below, his men mustered. On the right, David's messenger addressing Nabal, who is engaged in sheep-shearing. In the initial Abigail is hearing from a servant an account of Nabal's churlishness.

Arms: England, before 1340, Bohun twice, and Lancaster.

PLATE LVII, f. 99. On the left, the Witch of Endor, calling up Samuel, the lid of whose marble tomb is thrown off. Behind the Witch

stands Saul, disguised, and two other men in capes and hoods. The background of dark red patterned. On the right, the battle of Mount Gilboa; in the upper corner, Saul lying dead; below, the Amalekite bending over him, and his armour-bearer falling on his sword close by.

F. 120. David with eight priests, one of whom pours oil on his head from a gold vessel. On the right, four Bishops blessing David.

PLATE LVIII, f. 142b. On the left, David kneeling before Nathan. On the right, David's son by Bathsheba lying on a bed; David prostrate, with his crown on the ground; Bathsheba, on the further side of the bed, wrings her hands.

In the initial two men blowing long gold trumpets. David enthroned.

F. 123. Bathsheba bathing in a stream; David looks down from a tower. On the right, David gives to a messenger his letter to Joab.

In the initial, Uriah being slain.

Arms: England, before 1340, two Bohun and England.

PLATE LIX, f. 174b. David crowned, with gloves on his hands, commanding Amasa to muster the men of Judah against Sheba; Amasa, in a red tunic, holds a sceptre, five men with him. On the right, Joab embraces Amasa and plunges a sword into his body; Abishai looks on. In the initial the wise woman of Abel throws Sheba's head to Joab over the wall. Arms on left of initial, Butler and Courtenay.

F. 207. The Last Judgement. In the initial, the open mouth of Hell filled with souls in flames.

Arms on left of initial, Bohun, with two shields.





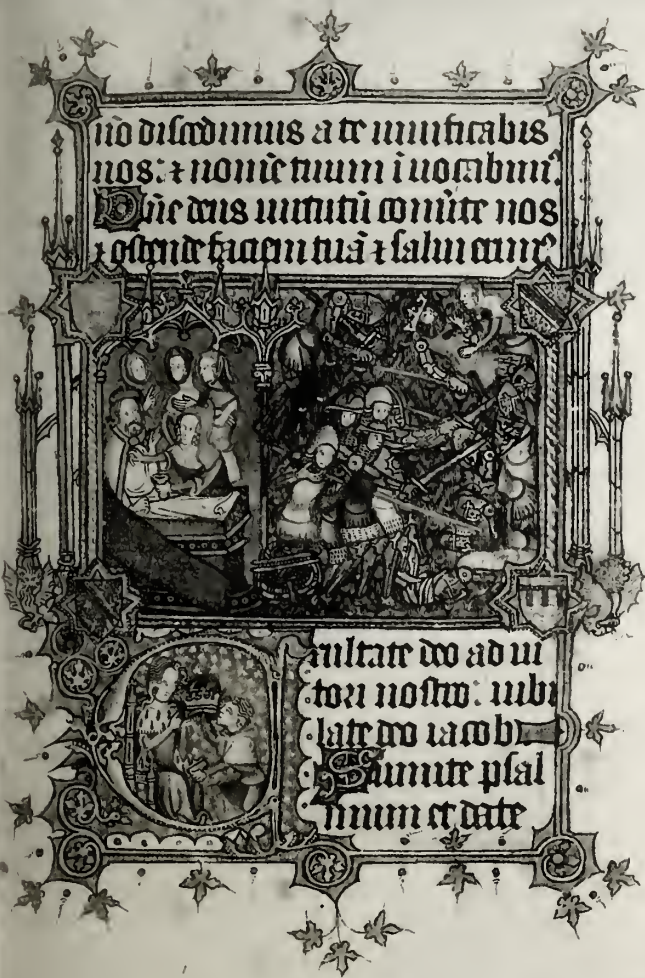
num deducam: utiq; holocaustis in
delectabilis. **S**acritium deo sps
contritatis: cor contritum et
humiliatum deus non despicies.
Benigne fac domine in bona vo
luntas tua syo: ut edificetur muni
catin. **T**unc acceptabis sacrificiū
iusticie oblationes et holocausta.
tunc imponent sup altar tuū vitulos.



Non gloriaris in malitia: qui potens es in iniquitate. **T**ota die inuidiam cogitant lingua tua. sicut nouacula aotum fecisti dolium. **D**ulcerasti malitiam super benignitatem: iniquitatem magis quam loqui equitatem. **D**ulcerasti omnia uerba perperarum: lingua dolosa. **P**ropterea deus destruet te in finem: euellat te et erigabit te de thalamo uulso tuo. et in diem tuam de terra uiuentium. **E**gebunt uisus et timebunt et super summebunt: et dicent ecce homo qui non posuit deum ad uitorem suum. **S**ed sperauit in multitudie diuitiarum suarum.

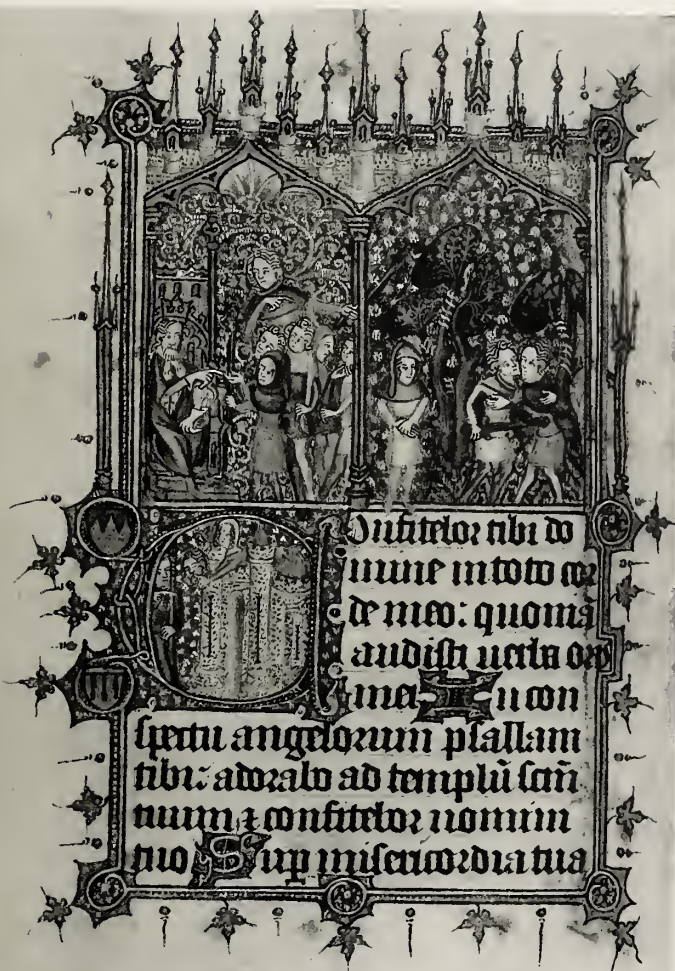
et perualuit in uanitate sua. **E**go autem sicut fructus fructifera in domo dei summi: in misericordia iheronimi et in sedem sedem. **C**onfitebor tibi iheronimi quia fecisti: et exaltalo nomen tuum quia bonum est in conspectu sanctorum tuorum.

Non insipiens in corde suo: non est deus. **E**go nupti sunt et abominabiles facti sunt in









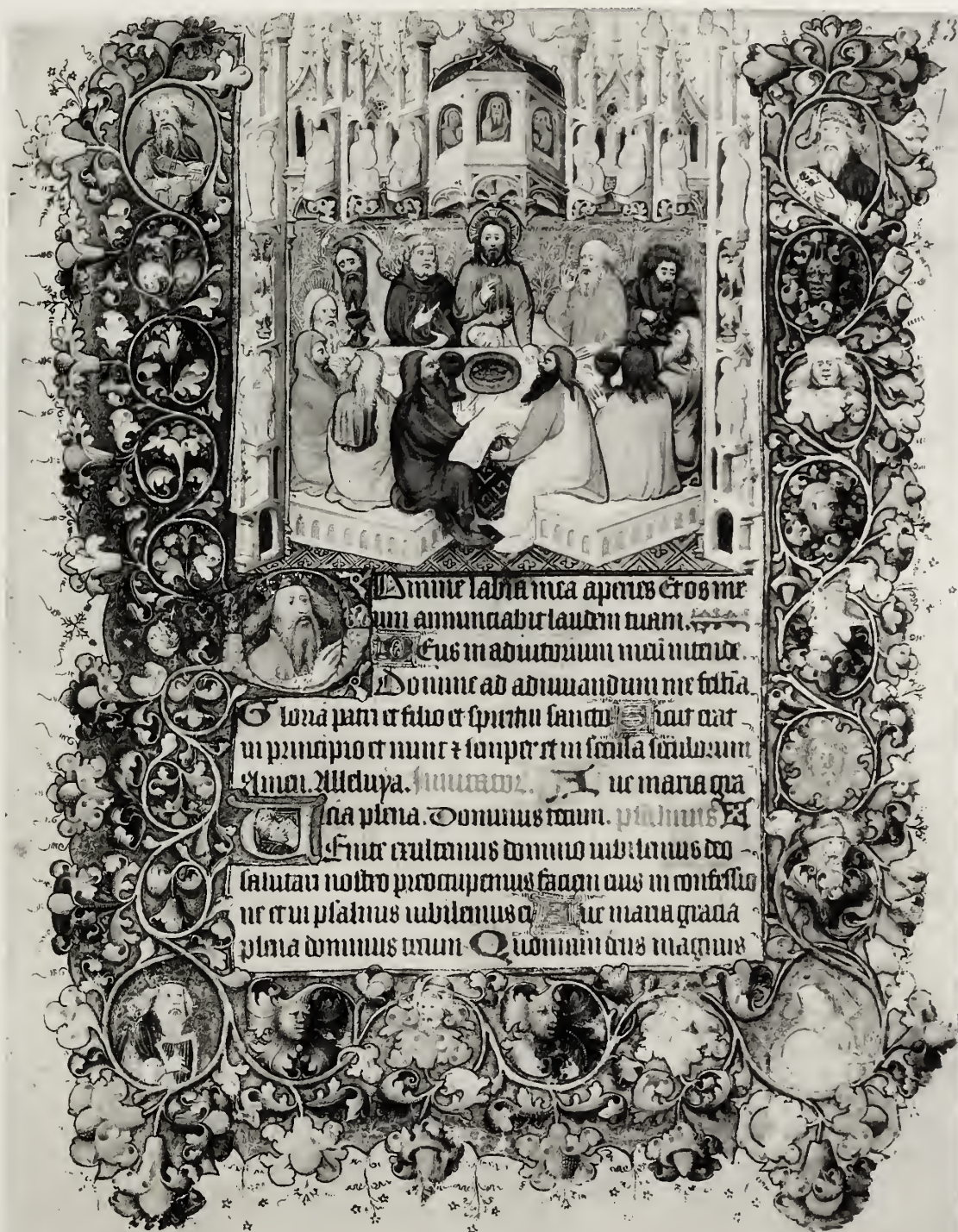
MANUSCRIPT No. 59 (CATALOGUE H.Y.T. MSS.

SECOND SERIES)

HORAE OF "ELIZABETH YE QUENE"

THIS Book of Hours has its name from the signature of the Queen of Henry VII, which is written in pale ink on folio 22 and is seen much more distinctly on the vellum than on the facsimile (Plate LXII). Elizabeth of York, the daughter of Edward IV and Elizabeth Woodville, was born in 1465. This Prayer Book of hers was written about fifty years earlier, and we have no certain knowledge as to who was its first possessor. It contains, however, a prayer for the soul of "Cesill," Duchess of Warwick, a lady who was in 1435 married to Henry Beauchamp, Duke of Warwick, and, secondly, in 1448 to John Tiptoft, Earl of Worcester, who was beheaded in 1470. On folio 152 is written the name "Edwardus Dux Bukyngham," who was cousin to Elizabeth, and was beheaded in due course in 1521. Add to this a tradition that the volume subsequently belonged to Mary, Queen of Scots, and it will be acknowledged that, like the Psalter of John of Gaunt, it had a fine historic ownership, previous to its forming part of the Library of the Earl of Ashburnham.

In examining the eleven plates with which I illustrate this beautiful book, I may give the remarks of Sir E. Maunde Thompson, taken from my catalogue. "The execution of both miniatures and borders is very careful, the features of the human faces being moulded with the finish that becomes characteristic of English miniature painting of the best type at this period. The colours are brilliant, being generally varieties of red and blue heightened with white. The prevalence of orange-red is conspicuous in many of the pages. The borders are generally composed of conventional foliage of the pattern which is peculiar to English art at the time, consisting of feather-shaped leaves and scrolls, together with bell-shaped flowers, etc. The gilding is profuse."



pacem et concordiam et nobis multis precantibus vitam
et leticiam sempiternam. Qui vivis et regnas cum patre per
omnia secula seculorum Amen.



Eus in adiutorium meum intende
Domine ad adiuuandum me festina
Gloria patri et filio et spiritui sancto
Sicut erat in. e. Amen
Eu orator spiritus mentis tuorum iustitia im
ple superius gratia que tu orasti protra
Memento salutis auctor quod nostrum quondam mor
pore et illibata uirgine nascendo forma suscepit



Dus in adiutorium meum intende:
 Domine ad adiuuandum me festina.
 Gloria patri. **S**icut erat. **pn**
Qui orator. Quando saluamur.
 ana matri. **G**loria tibi domine. ut supra. an.
Geminauit radix yesse. psalmus.
A conuersione domini in captiuitatem syon:
 facti sumus sicut consolati. **S**unt impletum est gau-
 dio os nostrum et lingua nostra exultatione. **G**u-
 dant quia gentes magnificauit dominus ne facit
 cum eis. **M**agnificauit dominus faciem nobiscum

auct **S** uscipit israel puerum suum recordatur
 misericordie sue **S**icut locutus est ad patris meos
 abraham et simon eius in secula **G**loria. n. Sta
 mana succurre misere tua pusillanimes refoue
 fideles ora pro populo interueni pro clero intercede
 pro duoto fructu suo. **D**ne exaudi. et clamor.
Omnis. ora **E**xultate nos. **P**rimus
 et ante dicitur hora uespina fortitudo la
 latuit in mente diuina talon mortem su
 byr nre medicina huiusmodi glorie iacuit supina
 an. **A**dramus. ora **D**ne ihesu. s. **A**d compl





Domine ne visu tuo angustas me neque
in ira tua corripas me. **D**ilectus meus
miserere quoniam iniquus sum. Tota me domi-
ne quoniam conuersata sunt omnia os-
sa mea. Et anima mea turbata est ualde sed tu domine
usquequo. **C**onuertere domine et eripe animam meam
saluum me fac propter misericordiam tuam. Qui non
est in morte qui moritur sic tu in inferno antequam quis co-
fiteatur tibi. **L**aboravi in genua meo laniato per singu-
las noctes letum moui lacrimis meos stratum meum
iniquum. **T**urbatus est a furore oculus meus in iudiciu-
m. **Q**uoniam a me omnes















Etan immaculati in uia qui ambulant
 in lege domini. **E**tan qui scrutantur
 testimonia eius in toto corde expurgantur.
 Non enim qui operantur iniqui-
 tatem in uis eius ambulauerunt. **E**u mandasti
 mandata tua custodiri nimis. **A**niam dirigatur
 uer me ad custodiam iustitiarum tuarum. **N**e
 confundar cum prospero in omnibus manda-
 tis tuis. **C**onfitebor tibi in dirigitio cordis in eo
 quod didici uidisti iustitiam tuam. **I**ustificaciones
 tuas custodiam non me derelinquas usquequaque.



Ad ymaginem dñi nři ihu xpi oratio



In ubus consuetis paradisi
voluptatis. es ihesus pyssime. su
tr fons paternitatis. omnis fue
tus suavitatis plantavit plau
sime. passionis tui fructus. et amoris tui fluctus. de
fluens largissime. In non fecit nostri luctus. p hui
infamis destructus. gemit amarissime. Ad sanc
Triumphale lignum tuas. tam cruci
tu seductos nos reducis. ad supna gaudia
Portas pandis uer luns. sanctes claudis ipstis
tuas diuina potina. Et adoro propter illum.
qui po te gregem pusillum. reduxit in patria.

Roman habes saluatoris salua uita pccatoris.
 Scinge uis temptatoris opus nra redemptoris.
 Dea salus pccator audi preces miserorum.
 Misere populorum tu xriste rex angelorum.
 Altum ualde arduosus in pacis studio sus.
 pto tamen lacrimosus ut patras in gloriosus.
 xriste michi misere mei planctu inuade.
 Michi salus tu medere facies me poutare.
 Ad te clamo deuotus paxte michi propicius.
 Tu regno superans super securus.
 Propter tuam clementiam anime da salutari.
 Et propter tuam pietate da mi prosperitatem.
 Qui sanasti publicani egrotantem uide sanum.
 Michi queso tunc manu ipse te pto no sic uanum.
 Alit in consolator post ablit depauiator.
 Ne perturbet me temptator.
 Recordare xriste mea salu tu ualde ra.
 Da effectum nre spei dando locum requie.
 Amen. *Oratio*
Bsecro te domina sancta maria ma
 tr da pietate plenissima summi re
 gis filia mater gloriosissima mater
 orphanorum consolaco desolatoꝝ
 mea erantium salus in te sperantium et spes. Virgo
 ante partum uirgo in partu uirgo post partum.

MANUSCRIPT No. 27 (CATALOGUE H.Y.T. MSS.

FIRST SERIES)

HORAE (DE GREY)

PLATES LXXI and LXXII, ff. 12b and 13 and 70b and 71.
These two plates give a good idea of this Book of Hours, an example of average English illumination early in the XVth century. Its ownership, from certain obits and coats of arms, connects it with the family of De Greys of Blysworth, and others in Northamptonshire. It was probably the product of some London establishment for the manufacture of religious books.



MANUSCRIPT NO. 29 (CATALOGUE H.Y.T. MSS.
FIRST SERIES)

THE LUSHER PSALTER

PLATES LXXIII and LXXIV, ff. 7 and 127. The description of the De Grey Horae would almost do for the Lusher Psalter—good English work, but not remarkable. It also originated probably in London, and may have been owned at an early period by a member of the Lusher family.

The two pages facsimiled give a sufficient idea of the appearance of the book, which is in perfect preservation.

O ante corneli. or
O ante cipriane. or
O ante serte. or
O ante thoma. or
O ante laurenti. or
O ante vincenti. or
O ante grisogone. or
O ante fabiane. or
O ante sebastiane. or
O ante epifore. or
O cē dyonisi cū socijs tuis. or
O cē maurici cū socijs tuis. or
O cē eustachi cum socijs tuis. or
O ante blasi. or
O cī iohannes ⁊ paulē. or
O anti cosina et damiane. or
O anti marcelline et petre. or
O ante albane. or
O cē osuualde. or
O cē eadmuunde. or
O mnes sancti martyres. or

PLATE LXXIX, f. 38. An admirable picture of a mediaeval fool, standing in a green pastoral landscape, which has in the border two antelopes with collars, chains of gold, and a wheel-nave, both emblems of the Stafford family.

PLATES LXXX, LXXXI, and LXXXII, ff. 47b, 68b, and 79b. In the three following miniatures (only two of which I give in facsimile), the same emblems recur, and the result is to prove that the manuscript was made for some member of the family of the Staffords, Dukes of Buckingham, whose dynasty as Dukes began with Humphrey Stafford in 1444, and ended with Edward Stafford, who was beheaded in 1521. Of the three Stafford Dukes, Humphrey was killed at the battle of Northampton in 1460, and the two others were beheaded—Henry by Richard III, Edward by Henry VIII. The date of the MS. goes best with Humphrey. But the provenance is made quite certain by a prayer contained therein, where it is besought "*ut avertas iram tuam a famula tua Anna,*" which, with another similar passage, shows that the book was written for the use of a lady named "Anna." Now Humphrey Stafford's wife was the Lady Anne Neville, tenth daughter of the Earl of Westmorland. The book then belonged to the Duchess of Buckingham. When her husband Humphrey fell in the battle of Northampton, or at all events after the death of the Duchess Anne, we must suppose this precious heirloom to have gone to Henry Stafford, her grandson, the second Duke. Now Henry, the second Duke, married Catherine Woodville, the sister of Queen Elizabeth, wife of Edward IV, and when he was beheaded at Salisbury in 1483 it is quite reasonable to suppose that the book remained with his widow. The widow soon married again; her second husband, Sir Richard Wingfield, whose son or grandson is probably the gentleman whose name is inscribed on the binding.

I have dwelt thus at length on the Wingfield MS. because it gives so good an example of the way in which these volumes, mysterious and anonymous at first sight, gradually betray their identity, and by internal evidence prove their provenance from some of the greatest personages in English history. In those days, which we sometimes speak of as barbarous, kings and queens, generals and statesmen, vied with one another for the possession of these beautiful prayer-books. Architectural monuments have too often been ruined or restored. Frescoes have faded away, tiles have been broken or trodden to pieces. Oil paintings by English artists only began at a subsequent period.

For perfect preservation of the pictured life of England during the four centuries with which I have been dealing, we have nothing to compete with the miniatures of the illuminated MSS., and I am pleased to think that, in printing these eighty-two facsimiles from my sixteen English volumes, I have done something to record and make known to the bibliographical world their interest and value.



Ad sanctum thomam episcopum et martirem Oratio
Gaudere londo marium
 thoma tutor animarum dei pro
 uidencia. natus matris maris
 dei sequens vitam uere me spe
 cial gratia. **G**audere thoma
 persequentis et per regem allocutus. cuius in consilio
 dicens ueritatem pie pastor et hoc fuit martis
 die sine dubio. **G**audere sine uice uicoprius re



te domine. **A**ntiphona: *Sanctus*
 Genua exultemus domino. *Jubilemus. Psalmus*



Dominus illuminatio
 mea: et salus mea qui
 timeto. Dominus p
 tector uite mee: a quo
 trepidato. **D**omi appro
 piant super me nocte:





Igitur insipiens in corde
 suo: non est deus. Cor-
 rupti sunt et. abomi-
 nabiles facti sunt in in-
 iquitatibus: non ē qui
 faciat bonum: Ocus

de celo prosperit super filios hominum: ut iudicet







ERRATA

Preface, p. iii, line 4 from bottom, *for* Miss Marianne Stokes
read Miss Margaret Stokes.

Page 46, line 6, *dele* (only two of which I give in facsimile).





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